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ABSTRACT

This publication contains articles offering new perceptions of creative drama in the elementary school basic English program. Creative dramatics is viewed as the core of a child's imagining, improvising, and languaging processes. Articles included are "Drama in the Classroom" by Sister Marie P. Hardy; "The Ray Bradbury Dramatic Workshop" by Dan Donlan; "Creative Dramatics in a Language Arts Program: Personal Growth and Self-Expression" by Beatrice A. Furner; "Puppetry" by Myra Weiger; "Creative Dramatics as a Classroom Teaching Technique" by Harriet W. Ehrlich; "Dramakinetics--An Approach in Creative Expression" by Sister Jannita Marie; and "Creative Drama in the Language Arts Program, or 'Catch that crab before he finds a hole!'" by Linda Reed. (SW)

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Drama in Your Classroom

Iris M. Tiedt, Editor

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Dear Teacher,

A story is told of a farmer who moved from the north to the south to raise cotton. He noticed that every spring after the crops came up, the farmers pulled out hundreds of seedlings to thin each row. The northerner considered this wasteful in time, money and seeds. Eventually he invented a machine designed to plant a single seed at a time while spacing seeds within the rows. The next spring after using his machine, the northerner watched with anticipation. He was shocked to see that there was only a scattering of plants in his rows while his neighbor's fields flourished. Puzzled, he inquired to learn the reason.

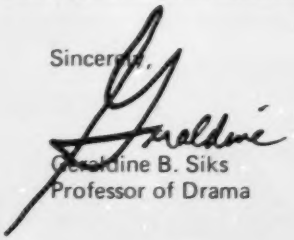
"It's this way," explained his neighbor. "A single seed is often not strong enough to push its way through the crusty top soil. Several seeds together form a stronger life force."

An idea is not unlike a seed. A new perception of creative drama in the elementary school basic English program is a germinal idea. It is conceived not as an appendage but as the core of a child's imagining, improvising and languaging processes.

On the one hand, creative drama leaders and language arts teachers may proceed to develop the idea apart, independent of each other. By so doing, they miss an opportunity for catalytic action which can be generated by the combination of two perspectives. On the other hand, by pooling efforts and imaginations, specialists in creative drama and teachers of the language arts have the potential for effecting curriculum change nationwide.

This publication represents significant ground-breaking for further collaboration and cultivation. From the viewpoint of the education of children and teachers, springtime is now.

Sincerely,



Geraldine B. Siks
Professor of Drama

This booklet is part of a new FOCUS SERIES based on articles that have appeared in *Elementary English*. The series is designed especially for use with college classes to permit professors to focus on topics of particular interest in their various classes.

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Drama in the Classroom

Sister Marie Paula Hardy, S.C.L.

Drama, as an educational tool, differs from drama as an art form leading to theater. Dorothy Heathcote, drama tutor at the Institute of Education in the University of Newcastle-Upon-Tyne, England, experiments with these differences and uses drama to serve children's educational progress without violating the art form. Mrs. Heathcote believes that we can identify with how others live if we can find a common ground of feelings and experiences. She uses drama in the classroom as a way of working that involves children in the structuring of dramatic situations wherein language develops naturally and problem-solving is activated in creative learning encounters.

I had the privilege of living with Mrs. Heathcote for one whole year as her house guest. During this time I shadowed her goings and comings and so shared her varied and many-leveled drama activities. Recently, I have returned to St. Mary College, a liberal arts college for women, located in Leavenworth, Kansas. With my own students—English and education majors—I am experimenting with exercises designed to prepare teachers to engage in integrating, challenging interactions. Students plan projects that involve role-playing with an adult. These student-teachers then experience the responsibility of being in final control of the resultant structuring of situations and the on-going direction of drama with children in ordinary classrooms.

Sr. Marie Paula is Head of the Education Department, St. Mary College, Leavenworth, Kansas.

To provide suggestions as to how you might proceed to structure dramatic situations, I want to explain two processes that Mrs. Heathcote uses and which my student-teachers are finding helpful. The first process involves application of a three spectra frame to limit an acceptable reality in which to work. The second process has to do with focusing from a general idea to a particular event that can begin a drama.

Preliminary to the development of these processes, let's consider the teachers who wish to use drama in the classroom. What pre requisites should such teachers possess? Since drama is a tool that teachers apply according to their own needs and those of the children they teach, such application is affected by both the way teachers learn to teach and the way they were taught. The classroom teacher does not need to worry about theater skills or acting techniques, nor about drifting off on a personal trend, but self-knowledge is essential. In order to create a situation in which children may have learning experiences, rather than be exposed to a body of knowledge, teachers must know how to exploit the many strengths and weaknesses of their own personalities.

A teacher's tolerance of the following fac-

tors must be recognized. How much noise can a teacher accept? What special conditions are acceptable to you? Can you manage small or large groups, or both? Do you, the teacher, view subject disciplines as fragmenting or as possible challenges to integrated extensions? What decisions will the teacher allow children to make? What kind of relationships will you encourage within an authority framework? Mrs. Heathcote insists that teacher tolerance levels be explored realistically. Next, she maintains that self-knowledge will allow the teacher to deal honestly with the children's urge to "put on an act." This urge needs to be harnessed by adult controls and structuring that will enable children to role-play from real attitudes and real feelings even though these are identified and experienced in a "pretend" situation.

Teachers may begin to structure a believable "pretend" situation by using a three spectra frame. There are six elements that will act as a "framing" construct bounding possible situational development. These elements may be grouped into the following three spectra:

silence to sound
light to darkness
movement to stillness

Theater and educational drama also use these spectra, but with a unique difference. In the classroom, the performing students receive the thrill of application, whereas in the theater it is the paying audience who determines the spectra applications. The secret in using the spectra is to establish counterpoint between elements. Even classrooms poorly equipped can attain significant contrasts. Aids, such as prop boxes, may be employed to vary levels, to provide something to disguise, to offer a way to change light into darkness.

In applying the spectra, noise-levels and space-availability must be considered. The type of class dealt with must be known specifically. For instance, if the class is silent and reserved, they will become noisy only if the teacher wins them by letting them be quiet first. Drama is flexible and the wise teacher bends *it* and not the children. To harness the energy *real* children have as they actually *are* in the classroom demands that the teacher can read their condition from verbal and non-verbal signals. Whether the class leans on the teacher, whether they are hyperactive or reserved, reticent or expressive are conditions that must be ascertained before spectra applications are begun.

To make these applications explicit let me develop an exemplar situation. Imagine that a group of people are at the seaside in Athens. In the group are six boys and six girls who have been chosen as sacrificial victims. They are waiting to be taken by ship to the ritual bull dancing in Crete. Their embarkation is the point in time the teacher envisions as a selection for the spectra applications. The teacher and class must determine spatial conditions from the following alternatives: little space, vast space, classrooms and/or possible corridors to be employed. Each choice has opportunities and limitations that must be visualized architecturally before the area where dramatic work will occur is determined. Are there areas of elevation to be utilized? Is there a color range possible through symmetrical dividing of the areas by use of curtains, radiators or even windows? What are the horizontal and perpendicular opportunities? All space permutations must be considered.

Next, the teacher and class need to determine what they want the drama to be about specifically. This involves much giving and receiving. For instance, the theater-eye of the teacher might build in certain controls or suggestions with the telling of the following condition-setting story. "King Minos of Crete demands each year that

twelve youths be selected from every city-state. At Cnossus a bull dance is to be performed yearly before the people. Selection of youth is, for the chosen, a point of no return, since they will be sacrificed to the bull." After telling this story, the teacher should be ready to involve the children by asking them questions which demand decisions be taken to further the situation.

The teacher might ask the following questions. "What shall our drama be about? Would you like to begin with the ritual of departure, or would you rather begin with the ritual of choice? You prefer departure? Very well. Is it to be morning, or is it to be night? Is their excitement of good-byes being spoken and even shouted, or shall we have silence of sorrow as the youths huddle together? You say it's early dawn, and you say the youth are in small groups with family members and friends. What's that? Oh, you want it to be silent, hushed, a waiting atmosphere. All right, what else do you want? Do they move toward the ship to board it in silent dignity, or must officers approach to force them from their island home and their loved ones and friends?"

The teacher's stimulus questions arise out of possible permutations of space and class condition combined with the teacher's imagined use of the drama spectra. The teacher's questions actually suggest choices of silence to sound, light to darkness, movement to stillness. The children are free to respond and to elaborate these suggestions or to present alternatives. The teacher does attempt to limit for and with the students so that they get "kicks"—satisfy needs and attain pleasure—find possible areas in which to modify behavior and in which to accept responsibility. Everything that happens in the resultant drama will be related to the "sounding"—the depth measure of experiential reference—the children can take according to their prejudices. By this, I mean that those who have had pleasurable experiences of going the proverbial "extra-mile" will probably volunteer as chosen youths; those who see such ritual sacrifice as waste will cast themselves as protestors of one form or another. Perhaps officers to herd or bully may spring into being. There is the possibility that a youth may seek to escape or to fight his fate. One group of teen-agers developed the theme of a girl friend left pregnant calling on the intervention of the gods.

Often the teacher's talking as in the initiating story, just crystallizes the children's thoughts. Yet a word of caution is in order. A teacher can do too much. A teacher's strong theater sense and ability to select significantly must be used carefully. These qualities must be channeled to provide opportunities for the children to develop. Drama moves through a complexity of relationships which the teacher may tend to rush. A simple, slow ritual beginning may help to build a strong foundation for reality to deepen. Also, students often do not see the roundness of a role when they are in the drama. The teacher from broadened experience, and even from theater training, can indicate possibilities of role development, but it is the student who chooses and who finds the pinpoint of action that reveals personal attitudes.

As a second example of spectra applications to the beginning of a dramatic situation, suppose that small children wish the drama to be about monsters. A diminutive, fair-haired, angelic-looking boy volunteers to be the monster. How can the class and the teacher believe in him? How can he believe in himself? The resourceful teacher knows that monsters may live in caves. You look around and see a cave possibility. You put the too-small boy behind the piano so that, though limited in stature, his *noises* can grow big. The teacher then questions the children and finds out that their monster comes out at *night*. The teacher chooses

as a beginning point the suggestion, "Shall we go to bed and see if the monster will come out tonight?" This will give the mini-monster a chance to grow imaginatively before he must actually come out of his cave. Thus, silence to sound and light to darkness have been utilized. The village people are asleep. It is night. The monster comes out making louder and louder noises.

Only the movement spectrum remains to be activated. While the children are asleep in pretense, neither they nor the teacher will ever know what they really see. The monster can thud his feet as he approaches. His fearful stalks will be heard and his size will be imagined. A big voice is impossible for this child, so the only alternative is to hand the monster a piece of chalk to make believable communication possible. The wise teacher will approach, hand the chalk to the monster and ask, or feed, a leading question. "Monster, what do you want?" The chalk enables a reply. Once, such a little monster took the chalk from Mrs. Heathcote and wrote in huge letters on the gym floor: "I WANT TO CIL (KILL) YOU." The resultant scurrying back to houses and to beds completed utilization of the movement spectrum. The drama could begin. Belief was established. The actual drama that resulted became a quest to find the monster someone like himself to play with and to love.

The teacher uses what the children bring to the classroom drama. You use their particular personalities and characteristics. Children do not have to fill parts. They expose in role what they really are, what they have been, what they wish to be, if the framework of the drama is right for them. Children begin modification of behavior as they role-play and use personal resources in dramatic situations. Thus the teacher's first process is to use the three spectra frame to activate a dramatic situation, to build an acceptable reality in which to work and in which to interact with the children.

Next, the teacher and students embark on a focusing process. The teacher must help the children to get a general idea reduced to a particular situation and to a beginning event that necessitates action. Students cannot do a play about pirates, or monsters, or outer space, or sacrificial victims. These subjects are too general. How does a teacher clarify just what thrill children really want when they say, "Let's play pirates?" How does the teacher bring this subject into a workable focus where people interacting in incidents can promote language?

Let us consider an example of focusing from a general idea to a situation. Suppose that we envision the idea that women "pay" throughout life, [illegible] especially in wartime. How can children understand this generalization? A particular situation such as that of the Trojan women can enable children to see that these women pay and even why and how they pay may be worked out from details. From this experience children can reflect how all women pay. A string of associations may need to be constructed for some children to follow through periods of consecutive time to present, contemporary situations. Discussion will be made meaningful if any one experience has stirred real emotions.

A scripted play can focus from a general idea to a particular situation with language and movement fully developed. Many teachers seem to understand this kind of drama, and so they choose to produce scripted plays. Some teachers extend this appreciation of the scripted play's focused limitations and want children to work out the limitations of their own ideas. Consequently, some teachers say to students, "Go over in the corner and write your play." Some children can do this and will enjoy doing this. But can their play be any deeper than the experience and language develop-

ment of the children involved? If the teacher, however, works with the children inside an on-going situation and finds out with them how action grows out of attitudes and how language develops from changing situations, is there not a greater possibility of deeper interaction and consequent growth because of the teacher's input, proddings, and stretching suggestions and questions?

Suppose students say, "Let's rob a bank." What is the "kick" they want? They want to be tough kids, smart kids that can outwit the law, the "big guys." They want the thrill of getting away with something clever, of beating the game. The teacher who says, "Of course, I'll help you," must look for the natural development that will help children modify their behavior without the penalty of preaching or moralizing. This involves one of the major differences between play and drama. In play, you rob the bank, shoot everybody in your way dead, and run with the loot. In drama, you count the loot. You figure how to divide it, how to hide it, how to use it. You agonize over trusting others.

In end-of-the-block play, the dead get up again, be they cops or robbers. In drama, the dead man must lie there until somebody does something. It becomes a process of what do you do now? There is a family bereaved by this death. There is the reality of you who killed a man. There is the reality and the responsibility of consequent action. What will happen to you now? What will happen to the dead man's family now?

It should become evident from these examples that the teacher moves from the general idea the children suggest to the particular events of a drama by means of questions. It doesn't make any difference whether the children say, "Let's be pirates," or "Let's be rich," or "Let's be moms and dads," or "Let's live in the past." Material for drama is multifarious, but the focus must always be unique in that it is for a particular class. If one is dealing with a class not given to much talking, one takes the focus to a situation that involves waiting, to an action out of which talk can come naturally. If the class is hyperactive and really wants to fight and to roll around on a lovely, shiny, newly-waxed hall, they will probably ask, "May we fight, Sir?" The answer is "Yes," but they have to wait for their thrill.

Art is not free. It is highly disciplined. Things happen carefully. Drama means to open yourself to others, while remaining within the context of particular situations. I watched some eight-year-old Vikings, just itching for a devastating raid on the English village people who were properly harvesting their grain, substitute a quiet march to boats, silent rowing, and tip-toe stealing of sacks of grain and silent return in the dead of night for a daylight axing and hacking raid. The teacher and the students must resist the desire to "get on with it," to laugh or to ruin in any way the concentration or the belief of others.

A teacher may begin a pirate play with the following questions: "Can you learn the password today?" or "Is it dangerous to be a pirate?" or "Who wants to sign on to my boat?" Usually, high activity is what the pirate-promoters really want. If they visualize themselves with one leg, one eye, a hooked hand, the teacher must test their belief and whether they are clever enough to manage with one leg, arm or eye. You might ask the following:

> Which bloomin' leg did you lose? The right one? What about you, the same, eh? And I suppose it's yer right eye and hand too, eh? Well how come, you all lost the right members? The side you board the enemy ship with? The side they slash first, eh? You don't say? Well, that's your problem? Can you two manage that rope over there? Try it together. How about you two? Sign on, here, if you think you can lash that row boat to the side so that it'll stay in a storm. You? Can you cook? Well, get yerself below and haul out

> those potatoes. The stairs are over there. You two blokes want to help. Watch those eye patches and peel the potatoes right thin, or you might be wearin' two patches before night. Step lively, there are twenty more to sign on this ship.

Having gotten this much action successfully going, and the rest lined up ready to offer services, talents or just loyalty, the teacher may judge by the satisfied smiles and the "stepping-up" that it's time for a talk. Announce:

> Hold it there. Yer a capable lot, but let's have a talk. Why are there pirates on this ship? What exactly does one do on board a pirate ship?

The total number of images the teacher and students can think of will enrich the resultant drama. You must be able to identify many segments of pirate life immediately, so that you can structure leading and action-instigating questions. For instance, pirates are lonely, pirates are different, pirates have gang loyalty. Why do people join gangs? Do pirates have family life? Do pirates identify at all with those they kill? What do pirates fear?

As teacher, I ask myself how many segments of the total picture of pirates am I capable of imagining? The teacher must accept this challenge or be trapped in a story line. A drama is not a story line development. Rather it is about how people interact, how they change as the story line develops. The following are helpful pirate segments: boarding a ship; meeting in a galley at meals; keeping the watch in the crow's nest or on deck; facing the captain; walking to the rail of the boat to climb aboard an attacked ship and engage in hand-to-hand combat; carrying chests of treasure past dead bodies; feeling the weight of heavy supply barrels. Imagining such segments, asking questions, feeding challenges keeps the play moving until language develops, until events begin to happen, until "kicks" or thrills start to happen.

Most teachers worry about how to get a story moving. This is what Mrs. Heathcote calls linear development. But it is more difficult to try to drop the level of the story line and to work at how it feels to get from "a" to "b." In other words, when the teacher and the class work at self-development, rather than story line, feelings and understandings can grow from interaction. This is what Mrs. Heathcote calls volume development. This is learning about others. This is learning about self in a group. This is engaging in life-analogous situations. This is finding the reality of complexity, the pace at which life happens. This is teaching. It is concomitant with *real reading*. Some people seem to exercise only eye-movement and to learn only a few words when they read. Others gain experiences, meet new personalities, and learn about self. Drama is a means of using one's inner experience to understand the lives of other people. This is the area where more than "talking about" or "learning about" is needed. If the story line is succeeding, children are not restless. When they become restless, linear development must be employed, and new material or incidents must be introduced. But it is the teacher's job to keep dropping the linear story line to stretches of volume development where it is possible to pause, to feel, to experience, to realize what one knows.

For instance, if you begin to think, "I wish they could listen to each other," or "I wonder if they could use language to make clear what they are feeling," you might say, "Can you tell us what you are thinking?" You might deliberately hold up the action and say, "Wait a minute, let's give John time to try to make clear what is going on in his mind. Shall we all have a 'think' and then listen to John?" Inexperienced children cannot sustain volume development

very long at a time. They do not have much language. The teacher must try to keep aware of which area the children are activating. If you can move the children freely from linear to volume development, you are well on your way to the control of the tool—drama in education.

Another example of a general idea a class might offer is "Let's live on the moon." From this general idea, the teacher and students might move to a probable focus of checking equipment, finding out what loneliness is like and whether they can cope with it. They may decide to find out scientifically such things as whether moon dust is alive or dead. It is the teacher's responsibility to be able to move an idea to a universal first and from this vantage point to focus from a general idea to a particular event. It is the teacher's grasp of the universal that gives the subsequent depth to the drama and prevents a series of stories from stringing into near charades, or the acting out of what has been agreed upon or talked about.

If the students say, "Let's go live on the moon," the teacher may suggest the task, "Can we build a rocket that will take us?" The universal envisioned is complex. All throughout time people have stretched themselves to achieve new things. It is in this area of universals that the adult must truly be the leader in the classroom. Children ordinarily will not reach universals alone.

As soon as you embrace the universal that the general idea borders, you are in the area of "brotherhood." This is a classification system Mrs. Heathcote uses to focus her thinking about the information she receives from children. It helps her to organize their comments and contributions and to frame questions that will re-challenge the children's thinking. A teacher's internal monologue might be something like this. "To how many brotherhoods do those belong who build rocket ships? They belong to all those who use tools. This includes the first man who built a hut and all who extend self through the use of tools. This brotherhood includes all who will journey into the unknown. It includes all who must trust in each other's work so that the ship will go. It includes those who will carry their homes with them—the tent dweller, the caravan camper, the trailer owner." This business of brotherhoods is a helpful clue to aid teachers in their search for materials suitable to the behavior of particular classes, suitable to the condition of the class, and suitable to the interest of the class.

In one group seeking to find a drama subject, the boys wanted to be football players and the girls wanted to be ballerinas. A quick application of the Brotherhoods' classification revealed that the qualities of beauty, skill, strength, public service were common to both of these subjects. It also revealed that it was the heroes of all times who really exemplified the same qualities, so perhaps a compromising heroic situation would satisfy both groups, and a King Arthur theme was focused into the beginning event of a tournament to honor the King's stay among the people of Hartledale.

Next, the application of the three spectra helps the teacher to set up a particular situation that will utilize the behavior of the class. This, then, is what teachers must learn to do. They must be able to go from the general ideas suggested by the class to a universal that encompasses all men, then to a specific event through asking questions prompted because of segments imagined and classified for a particular class. The teacher must ask the question that will not waste time, the question that will focus thirty minds and put them each thinking instead of drifting.

As a last example, if a class says, "Let's go

to the moon," and if they are hyperactive, if they haven't got much vocabulary, and if they are a bit antisocial, it is no good to say that the first thing they have to do is to get shut up inside a little capsule. It the students are hyperactive, the capsule approach won't succeed. It just won't work. If the students are antisocial, an awful lot of thumping and bumping will result in close quarters. So you, the wise teacher, will vary the segments that you imagine as starting points for this class. You may fasten on to the business of preparing, of making, of trusting, of finding the materials the class will need to use. If the students won't listen to each other, they will probably have to do everything together, and this will slow down the gathering of materials. If the students don't seem to care about each other, maybe the teacher will have to manage to unite them, to get them working together.

Manipulative power lies with the teacher through many inventions. Suppose the teacher takes the role of telling the children that they signed a paper last week to go on a scientific expedition, and it's no use now trying to get out of it. This will allow the teacher to isolate them as individuals and yet take them collectively on a fairly long journey that uses their hyperactivity. However, what works one week may not work the next. This is why you must ascertain and use the class's present condition. You use their idea of going to the moon, but structure it through a focus that utilizes this class as it is today. You consider where they actually are also. It makes a difference whether they are in a big hall or small classroom crowded with desks, even though these may be formed into the limits of the rocket.

Usually, the hitch in the drama process is that teachers know too much. Their questions reveal them to be paragons of knowledge. This is because the traditional view teachers have and share with students is that they are supposed to know a lot. They have been trained, they have studied to know a lot, and they are prepared to communicate what they know to students. It is helpful and chastening to think for awhile how sickening it is to be at the child's end of the learning situation. "I can't begin to deal with all that. The teacher knows too much. I won't answer." The secret of asking questions is to use them to put what Mrs. Heathcote calls "good cards" into the hands of children.

Consider this example of questioning. If I say, "What is sand?" many children cannot answer because they do not know its constituents. But if you bend over and imaginatively pick up a handful of sand, let it sift through your fingers, and say, "I've never been able to understand why God made sand," now minds can work. Students can give answers because the form of the question has made them think about it. Thought has been focused for them. This statement-question said, "God made sand. Why?" It has taken the teacher's rank out of the question. It is a freeing card that leaves the teacher able to sit back, to reflect, to observe, so that you can appreciate any answer, even this one: "So the sea can be on top of it." Only those who can see the logic of experience in that answer will be able to appreciate it.

Isn't it true that most questions teachers ask block what children know because they are trying to think of the answers the teachers are wanting? But if the teacher uses questions to find out where the children are mentally and experientially, the following might happen. The teacher is looking for a possible modification area; the student is looking for the thrill of zooming off in a rocket. Your question might be, "Why would a man want to go to the moon?" If you get the answer, "To see the world as I go away from it," this indicates that the student is answering from knowledge de-

rived from pictures of present astronaut voyages. Students' answers will tell something of what they are hoping to get when they are inside the rocket.

The teacher may receive the answer, "To prove you're the best." Out of such an answer would come the next question: "I wonder if scientists feel that, or if they are too busy trying to get all the knobs to do all the right things?" If the student answers, "I guess they are too busy trying to get the knobs to do the right things," the teacher's next question should get the reality started. "What knobs have you got in the rocket? Can you take me inside?" If, or when, children do, the teacher can say, "What is that one for?" What you have no right to do is to imagine that you know what this rocket looks like. You don't. All you know is that there are several knobs. You may have your own idea of a rocket, but your job is to discover what the children's imaginations have constructed from their own experiences and previous knowledge. The teacher enters their rocket, their world.

In summary, teachers must know how to apply the six basic elements of the three drama spectra. They must have the ability to ask questions that focus thinking and prevent drifting. They must have the ability to focus from the general ideas that children contribute to particular events. They must be able to drop, or extend to universals. Such procedures don't move students out of themselves into false and dangerous unrealities, rather they move children to focal points where they behold what all people hold in common. Continuity of human experience can then be better grasped. The elaboration of man's feeling and thought in various times and places can be better appreciated. When children engage in the elaboration of life-like interactions, they stand a better chance of realizing the challenging complexities that must be organized and ordered into a simplicity that unifies the past and present, and that indicates a worthwhile future. Classroom drama helps us to order the world out of our own resources and experiences, and consequently, at our own age-levels. The teacher in classroom drama is an emerging leader who suggests, guides, and places experiences parallel with those of the children. The reality of the structured "pretense" engages teacher and students in finding out about experiences and feelings.

Dramatic action when structured by Mrs. Heathcote in the classroom is always accompanied with reflection. It is after the heightened emotional awareness gained in a safe and stretching situation that cool cognitive processes can be activated. Pleasure and learning intertwine. Often, as I watched Mrs. Heathcote and the children interact, or took part myself in a drama, I was mindful of the anonymous quotation: "Life is what happens while you're planning what you're going to do next." May you each enjoy the adventure of discovering with your students this kind of life in your classrooms.

THEATER IN THE ROUND

Push back your chairs to form a Theater in the Round where children can experiment with varied drama techniques. If the circle is big enough, all children can participate. Who needs an audience?

The Ray Bradbury Dramatic Workshop

Dan Donlan

Some of Ray Bradbury's short stories have been produced as short plays; and well they might. Bradbury's effective use of dialog, limited setting, tense conflict, and suspense suggest high dramaticality. Consider the dramatic impact of a story like "Fever Dream," in which a sick boy finds himself metamorphosed into a deadly virus with external human form. Set within the confines of a house, the story is a natural for staging. If Bradbury can be reproduced on the stage, he can be staged in the classroom. With this in mind, I set about to devise a unit dealing with the translation of Bradbury from narrative to dramatic form, using "Fever Dream" as well as all other stories in *Medicine for Melancholy*.

To begin with, I gave the students an overview of the unit:

> In the next few weeks you will study one Bradbury story in detail, learn how to change story dialog into play dialog, rewrite one Bradbury short story as a short play which you will present to the class, either as a reading or as a live drama. In addition, you may want to compose your own dramas for in-class production. You may, in fact, be able to use school equipment to assist you in the production: videotape recorder, tape recorder, movie camera. You may even want to show your play before a larger school audience, perhaps in the school auditorium or in the little theater. Since some of this unit will be involved with group work, start to consider whom you would like to work with.

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Understanding the Nature of Dialog

Since this unit was devised primarily for, but not necessarily exclusive to, the slow/reluctant learner, I felt it appropriate to review the nature of dialog. I offered the class this brief section of dialog from "Fever Dream," the story they were about to read:

> The doctor showed his teeth and patted his hand. "It looks fine to me, son. You just had a little fever dream."
>
> "But it changed, Doctor, oh Doctor," cried Charles, pitifully holding up his pale wild hand. "It *did*!"
>
> The doctor winked. "I'll give you a pink pill for that."

Next, I asked the class these questions:

1. What do you think is going on in this scene? What has happened? What is about to happen?
2. How are the actual words the characters speak set off from the rest of the words?
3. How does the author let you know who is speaking?

After discussing these questions, the class was presented with a brief piece of unpunctuated and unparagraphed dialog to correct:

> How did you ever find out where I'd be the little boy asked his mother. She stared at him for a long while and then said I know where your favorite hiding place is. How did you

find that out he asked. Easy she said. Your brother told me.

Particular Dialog: "Fever Dream"

Having talked briefly about the general nature of dialog, particularly its written conventions, the students were directed to read "Fever Dream" in class especially to see if their predictions in Question #1 were fulfilled. Since I anticipated some reading difficulties, I tried to prepare the students for the story, without over-preparing them and thus spoiling the reading experience. I said, "Sometimes young children can get so sick that they run a high fever and even get delirious. That is, their minds play tricks on them; they can see and hear things that do not really exist. Such *may* be the case in "Fever Dream." Then I gave them some thought questions to guide their reading:

1. What is the real nature of the "dream" the boy is having?
2. Would this story make an effective movie or play? Why or why not?

The discussion that followed the reading attempted to measure how well the students grasped the dramatic elements of the plot, particularly the story's ending and how it might be rewritten:

1. How did you feel when you finished the story?
2. Why doesn't the doctor treat the boy's complaints seriously?
3. How has the fever changed the boy?
4. At the end of the story, Charles has just touched the canary, has stood back, and is waiting. What is he waiting for?
5. If this story were continued, what would Charles be doing? Think up a new ending for the story.
6. If you were a movie maker, describe how you might want to see this story filmed.
   a. What would the house look like?
   b. How would the boy appear—his clothing, his appearance, his voice?
   c. What movie or television actors would you like to see play the parts of Charles, his parents, the doctor?

Short Story Versus Play

At this point, the students had developed a morbid fascination with the story, particularly with the idea of dealing death to all those whom one touches. [The dramatic effect might be heightened by pantomime or role-playing situations drawn from the story.]

With the students' interest in drama whetted, I felt they should begin work on dramatic script writing. To begin with, I presented them with a passage of dialog from "Fever Dream" and then showed them how this same passage might be translated into dramatic dialog:

Story Dialog

Mother brought the soup up at six. He wouldn't touch it. "I haven't any hands," he said, eyes shut.

"Your hands are perfectly good," said Mother.

"No," he wailed. "My hands are gone. I feel like I have stumps. Oh, Mama, Mama, hold me, hold me, I'm scared!"

Play Dialog

Mother enters Charles' room. She goes over to the bed and holds out the bowl of soup. He turns his head violently away.

CHARLES: I haven't any hands. *He shifts his head from side to side.*

MOTHER: Your hands are perfectly good. Eat this soup.

CHARLES: *Wailing.* No, my hands are gone. I feel like I have stumps. Oh, Mama, Mama, hold me, hold me, I'm scared!

We then discussed the two passages:

1. In both cases people are talking. How is the talking indicated in each case?

2. What punctuation marks are used in the first passage that are not used in the second?
3. What words and punctuation marks introduce each direct quotation?
4. Why is the descriptive material underlined in the second passage? NOTE that it is in the present tense.
5. If the second passage were presented on the stage, why is it necessary for the mother to say "Eat this soup"?
6. On stage, why does Charles shift his head from side to side rather than shut his eyes?

Next, the students were presented with another passage of story dialog from "Fever Dream," which they were directed to convert into play dialog:

> Rewrite the following scene from "Fever Dream" as stage dialog. Remember to (1) write stage directions in present tense, (2) underline stage directions, and (3) make sure that all action can be seen from the stage—that is, change facial expressions to body movements that indicate the same emotions.
>
> **Story Dialog**
>
> "May I come in?" The doctor smiled in the doorway.
>
> "Doctor!" cried Charles. "Hurry, take off my blankets!"
>
> The doctor lifted the blankets tolerantly. "There you are. Whole and healthy. Sweating, though. A little fever. I told you not to move around, bad boy." He pinched the moist pink cheek. "Did the pills help? Did your hand change back?"
>
> "No, no, now it's my other hand and my legs!"
>
> "Well, well, I'll have to give you three more pills, one for each limb, eh, my little peach?" laughed the doctor.

From Writing Dialog to Setting the Scene

Now that the students could begin to write dramatic script format, they could discuss the nature of a dramatic scene. Here were some of the questions they considered:

1. In a movie or television drama, how do you know when one scene ends and another begins?
2. What is the purpose of a change of scene?
3. In the old days when there was drama on radio, how do you think scene changes were handled? "stage" directions?
4. How might scene changes be made on the stage? Why would there be fewer scene changes on stage than on television or in the movies?
5. Briefly review "Fever Dream." How many scenes does the story have? Indicate where each scene starts and stops.
6. Are there long descriptive passages in the story that could be left out if the play were presented on stage? What are they?
7. If you were going to convert "Fever Dream" into a play, briefly describe how it might appear—
   a. on the stage?
   b. on television or on movie film?
   c. on the radio?

Drama on Film

Having briefly considered filmed drama, as opposed to stage and radio drama, the students were directed to re-examine the story dialog they had previously translated and consider how the scene might be done on film especially what camera directions might be given. At this point we talked about standard camera cues, such as *long shot*, *medium shot*, *close-up*, *zoom*, *cut*, *pan*, and *fade*.

Writing a Film Script

Next, the students were instructed to

select another brief scene from "Fever Dream" and write a film script for it. Students were reminded to include (1) movement cues for the actors (underlined), (2) camera cues (also underlined), and (3) dialog written in play form. When this was finished, the students were given the following directions for an unusual type of role-playing activity:

> Select one of the scripts prepared by your classmates. Get some students to act out the scene, as if on a movie set. Have one man serve as a director, another as cameraman. Act out how you think a movie studio might "make" this scene. The director should coach the speech and movements of the actors; the cameraman should move the camera according to the cues in the script. (Dittoed copies of the script were to be made available to the whole class).

The students were given the option of getting videotape or movie equipment and actually filming the scene, if they wished. They were cautioned that if they used a movie camera, speech would have to be recorded separately on a tape-recorder, and that perfect synchronization was virtually impossible.

Independent Work

Now the students were on their own. For the next several days, they were to read as many short stories in *A Medicine for Melancholy* as possible. While they were reading, they were to think of stories that would make particularly good stage plays or film.

Next the students selected one scene from one of the stories in the collection and converted it into a play script or a movie/television script. Some students had the option of writing a radio script. They were to follow, preferably, the procedures we had used together in class.

After students had finished their scripts, five were selected for performance. The class divided into five small groups to produce the scripts. They were advised to rehearse enough to give the presentation a professional air.

The project had several advantages:

1. Students could study one writer in depth.
2. Students developed language power by translating ideas from one mode of discourse into another.
3. They exercised their creative imaginations.
4. They had satisfaction in getting audience response for their products.
5. They learned that *process* was as important as *product*.

BOOKS AID ACTING OUT

I'm Going on a Bear Hunt by Sandra S. Sivulich (illus. by Glen Rounds). Dutton, 1973.

Let Me Take You on a Trail by John Hawkinson. Whitman, 1971.

Creative Dramatics in a Language Arts Program: Personal Growth and Self-Expression

Beatrice A. Furner

The major purpose of the elementary school language arts program should be the development of avenues to permit the synthesis of a child, his or her language, and personal world. This emphasis recognizes that language is used in thought, talk, listening, reading, and writing as a means to make reality from experience through processes of symbolization and as an avenue for sharing that experience with others. All that we do in language should serve to develop self-understanding and self-expression of specific experiences of significance to our children to develop the generalized ability to use language independently, creatively, and symbolically for these human purposes. This statement of purpose precludes the teaching of skills of oral and written language or teaching about the nature and structure of language as ends in themselves, but only as means to the desired end—a child who can use language in the role of thinker, speaker, or writer to create an individual representation of the world, or in the role of listener or reader, experiencing vicariously and discovering a personal meaning by responding to the world as another found it. Experiences in talk, drama, listening, writing, and the use of literature should all enhance this outcome.

Creative dramatics can be an important avenue for self-exploration and discovery since it involves the self physically and emotionally, as well as verbally and cognitively. In fact, non-verbal forms of dramatic expression can be particularly useful, since the child must explore meanings and ways of sharing them fully when he or she cannot rely on the words that are customarily used to label, and thus shape, our experiences.

However, if drama is to serve as a form of creative self-expression it must place children in roles and situations of importance to them either as Dorothy Heathcote says "to understand a social situation more thoroughly or to experience imaginatively via identification in social situations" (8, p. 1077). Classroom drama must be spontaneous and self or group generated rather than being the literal interpretation of a known story, oral reading of a play from the basal reader, or rote presentation of an adult-scripted play. If drama is to promote human and linguistic growth it must serve the role of drama in life. To quote Douglas Barnes:

> The dramatic encounters and adjustments that constitute normal living become in the end part of us: we become what we are by doing what we do. What classroom drama

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> can add to this normal process is partly a greater range of encounters, partly the freedom to experiment 'without paying reality's price,' and partly the enrichment offered by works of literature—the opportunity to make the author's voices temporarily our own (1, p. 14).

In working with drama it is generally recommended that an experience or lesson move from imitative warm-up activities, to more expressive warm-ups perhaps involving pair work, to collaborative dramatic activity, to a whole group or class improvisation. The lesson, which would be from thirty to forty-five minutes in the early and middle grades or one and one-half to two hours in the upper grades, would conclude with a period of reflection and relaxation. The use of a topic or theme such as animals, being alone, being lost, or celebrating an event is recommended.

For many teachers and for children who have never been involved in drama of this sort, such a lesson may appear to be an overwhelming expectation. Here the concept of readiness, not just as activity before beginning any program, but as an ongoing state of progression can come into play.

One way to achieve this teacher and child readiness is to limit the expectation to short periods involving mainly warm-up activities, progressing from there when all feel able.

Another approach, which could be used in conjunction with the first, is to initiate the use of dramatic activity in conjunction with other language arts activities and in other curricular areas, almost in the manner of a teaching technique. This approach seems to have special merit, for while classroom drama deserves a place of its own within the language arts program; it can truly serve as a technique through which talk, literature, listening, written expression, and language study can more fully be developed. Creative self-expression cannot effectively become a part of only one strand of a program. It must touch all classroom endeavors.

It may be useful to discuss possible uses of classroom drama within the framework of other language arts activities which can provide a structure for initial dramatic responses, thus providing security. In informal talk children can in sharing or conversation be asked to "show" their meanings by vocal and physical means. Use of gesture, facial expression, stance and movement, and sound effects can be elicited by teacher question and comment so that children both learn to produce and react to these added means of communicating meaning. Asking a child to mime how an animal moved or to make the sound heard involves the child both psychologically and physically in exploring meanings and finding words to express them. The techniques can also be applied to oral reading and storytelling as children respond to meanings and interpret them, using the voice of another and reacting to the representation of an experience.

Creative listening experiences, or that form of listening in which children imaginatively visualize, hear, feel, touch, taste, and smell the world as the speaker views it and then react personally either through verbal, motor, affective, or thought response is another area which can be enhanced by drama. If children are given an opportunity to show the feelings of characters through mime or improvisation, to produce sounds, to experience emotions through dramatic encounter, or to create the scene and action which sound stimuli suggest to them, listening responses can move beyond the level of literal comprehension to one of personal experience and response.

In the use of literature for human purposes of finding meaning in experience and sharing that experience, drama can be a very productive counterpart. The level of personal response to the view of the world

presented by the author can more easily be reached if the child is totally involved in the situation vicariously. Children should use the story, character, and situation as a base, but should extend and expand by creating their own dialogue and events. In this way personal experiencing can take place as children find themselves in a book, explore an unknown world, or develop understanding of a significant event.

Drama can be of value also in creative writing experiences either as part of the sensory input used to enhance perceptions and create a need for self-expression or as children share their responses, thus experiencing each other's solutions vicariously. Divergent thinking and awareness of a sense of problem, openness, and non-completion can be heightened through dramatic response, first of the imitative type, as children react to other forms of stimuli used and gradually becoming more expressive as the problem is sensed. The use of voice and self at this stage can add to a child's vision, thus providing something to say and to explore further in writing. Initial stimuli might include pictures, books, a paragraph starter which introduces a setting, characters, and a problem, or a tape of sounds which tell a story.

In language study dramatic activity can also be a useful teaching technique. If children are exploring semantics, or the relationship between meaning and language, mime can be utilized to see how word choice affects the vision created or the reverse. For example, what is the effect of the use of various verbs in the sentence: *The old clown walked to the tent?* If we use *hobbled, trudged, skipped, shuffled* how does your mental picture change? Or if you change the picture in your mind, or what you see as another mimes, what is the effect on word choice? Similarly, in exploration of age level or situational dialects children can role play situations to see the effect on language. How do you thank a peer for a neat gift? Or an important adult for a gift given at a formal party? (6, p. 46)

Use of creative dramatics as a teaching technique in areas of the language program with which teachers may feel more comfortable can have advantageous effects for those areas, as well as giving children and teachers confidence in the use of drama. The structure and sense of purpose and control afforded can be helpful. Further, use in these situations can serve as in-service for teachers and readiness of children as they develop creative thinking abilities and feelings of security in dramatic activity. These approaches used in conjunction with short, independent dramatic activities with which both teacher and children can feel comfortable can be an effective way of initiating a program of creative dramatics.

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Puppetry

Myra Weiger

> A puppet is an inanimate figure that is made to move by human effort before an audience. It is the sum of these qualities that uniquely defines the puppet.
>
> It is a part of man's ancient urge to recreate life that results in this many-layered art. More diverse than painting, sculpture, dance, song, or story, puppetry has something of all of them. It is also a means of communication, an extension of human expression.
>
> —Bil Baird

An understanding of the history of puppetry has been recommended to develop a more lasting love of that dramatic art. Puppets are universal, and they have been around for a long time, probably as long as human beings. As a form of entertainment, puppetry is at least as old as the theatre.

The small figures have been found in Egyptian tombs over three thousand years old. They were used in the religious rituals of ancient Greece and Rome, and puppet shows were produced in Greece in the fifth century B.C.

The early history of India, China, Japan, Java, and Burma reveals a penchant for puppets. During the eighteenth century in Japan, the Jōruri, or puppet play, was the most lavish in the world and outshone Kabuki. Human actors learned their art through watching the puppet shows. In Java, the movements of the human dancers imitate the puppets' motions.

During the medieval period, puppets provided religious drama first and then moved into entertainment with tales of folk tradition, stories about chivalry, and satirical plays. The seeds of comedy were sown, which came to full bloom in the eighteenth century. Partaking in the movement were Italy's Pulcinella; Russia's Petruchka; Germany's Kasperl; Turkey's Karaghioz; Commedia dell' Arte's Punchinello, Harlequin, and Columbine; and England's Punch and Judy. Each country developed its puppets from its own past. The fool, clown, jester, and buffoon became a ubiquitous character.

Haydn composed operas, Maeterlinck and Shaw wrote plays, and George Sand founded a theatre for puppets. Puppet shows were often mentioned or included in literature, such as Ben Jonson's *Bartholomew Fair* and Henry Fielding's *Tom Jones*. Samuel Pepys was an avid "puppet-goer" and made ample comment on all of the shows.

Puppetry on the Continent has a long and honorable history, with permanent theatres and state support. An art form in its own right, designed for adult audiences, it reaches a high level of artistic achievement. It has been a medium for political and social satire, high tragedy

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and comedy, opera, ballet, and burlesque.

America differs from European puppetry because there has been no long single tradition of American puppetry, and television has made a tremendous impact on entertainment. Before the white man's arrival in the New World, the Indians of New Mexico and the northwest coast were using puppets in religious ceremonies and secret rites. Cortez brought the first known European puppeteer in America with him during the conquest of Mexico in the sixteenth century, and Spanish puppeteers spread through Mexico and South America. Colonial America supported Spanish, English, French, and Italian puppeteers. During the nineteenth century, immigrants from Europe brought their puppet heritages from all countries with many coming from Germany. Families carried on the tradition until the art dwindled in 1900.

Fifteen years later, a revival was sparked by the Yiddish puppet theatre of Maude and Cutler, which had international appeal; Tony Sarg, who made annual tours; Tatterman Company; Raymond O'Neil; Ellen Von Vockenburg; and Remo Bufano.

The Puppeteers of America was formed in 1937 by many artists who tried unique ideas. They represented puppetry in traveling and permanent puppet companies, motion pictures, nightclubs, theatres, television, and the commercial world for which puppets provide an ideal advertising method. Puppets have been and are used in recreation, therapy, and education. Some of our recent well-known puppets are Edgar Bergen's Charlie McCarthy and Mortimer Snurd, Burr Tillstrom's Kuklapolitans, the Italian mouse Topo Gigio, Shari Lewis's Lamb Chop and Hush Puppy, Jim Henson's Muppets, and Bil and Cora Baird's productions, like "Peter and the Wolf."

Puppetry in America is still growing up, and there are many directions that it may take. Though exploration in new areas is necessary, it is also important to develop quality through studying the history and the techniques of the art itself. There is a specialization in the type of stage, music, movement, puppet construction (sculpture, stitchery), concepts, story, language, vocal inflections and other facets involved. A puppet is the essence or magnification of a character and not a scaled-down version of a person or animal. The puppet lives in the imagination.

How does puppeteering work in the classroom? There seem to be two general ways to approach the preparation of a puppet play. One may select or create a story and then make puppets to dramatize it; or one may create a puppet, get acquainted with it, and then find or develop a story to suit its nature. The story, in either case, should support lively dialogue and brief monologues; have a fast-moving plot; require no more than five puppeteers on stage at a time; utilize simple settings; and present characters that can be easily recognized. Needless to say, the story must be one that children like and enjoy dramatizing. Plays enacted may be those printed for puppets or actors, written or planned by children, extemporized from a known or invented story, or improvised on the spot.

Simplicity is one of the keys to success. The stage may be fashioned out of anything available—a box, a table, a chair, a doorway, a screen, a rope and material, or whatever one my devise to answer the purpose.

There are innumerable commonplace materials from which the many types of puppets may be formed. Expense is at a minimum and creativity at its height as a being is born and nurtured out of "nothing." You must choose the kind of material that suits the puppet and manipulate all types of scraps and paraphernalia that serve your needs as the puppeteer.

The puppet's head is most important because its face is focal. The body is relatively immobile and lacks individuality unless "character" is built into the eyes, nose, mouth, facial contours and hair. Puppets represent magnifications of life in both the psychological and physical senses. A man and wife may argue, but Punch and Judy exchange sharp words and blows constantly. A mad scientist may have a high brow, but a puppet would have an extremely bulbous pate. A nosy old woman would be represented with a long nose, pointed chin, and long flexible neck that twists broadly in any direction. The cut and shape of the body, the choice of cloth, and the design of hands, feet, or paws must be consistent with the character created. Materials for both head and body are limitless, but they should be lightweight and somewhat durable.

Also contributing to the animation of the puppet is the magnification of movement. All puppets on stage should engage in some "business." The puppet speaking should underline his words with sweeping gestures, which are interpretations rather than imitations of human behavior. The specific motions exaggerate and exemplify the puppet's character. A loving puppet has to be obviously affectionate toward all on stage. A shy one hides, peeks, cringes, jumps nervously backward. All should be able to walk on and off the stage rather than be jerked awkwardly in and out of place.

It is necessary to develop different "character" voices. The voice must represent the individual puppet and also separate him from other characters. Some puppets make a sound instead of speaking, or they move to specific music or sound effects. The exaggerated vocal inflections project changing facial expression and body movement that are physically absent. In any case, the sound must be distinctive and suitable. The voice must be strong enough to give the audience the message from behind the stage. Puppets that are developed well seem to possess lives of their own, beyond anything the puppeteer imparts, as they transcend human behavior.

The use of puppets in the curriculum is endless, as it cuts across all facets of education and life. Puppets may dramatize a reading or library book, events in history, customs of a country, a piece of music, creative writing, a lesson in math or any subject, a current problem, social amenities, community life, a holiday, care of pets, need for ecology, and nearly any situation that may exist. They help children in special therapy, remedial reading, emotionally disturbed classes, and others. Puppetry encompasses all of the language arts—experience, listening, speaking, reading, and writing. It is a summing up of the use of the language arts tools in every facet of life's experiences. It is a curriculum in its production.

Puppetry provides opportunities for developing skills in handling tools and materials. Imagination is required to create and decorate a puppet character and plan a puppet show. Puppets require control to perform as desired. They offer an avenue of expression for thoughts and feelings that may not be readily expressed face-to-face. The shy child may find release through the character, and the aggressive one learns to subordinate individual needs to the personality of the puppet. Cooperation is essential in the production. In fact it is good for group therapy. Children learn by doing. They may learn to speak correctly without drawing attention to themselves. Since the puppeteer is invisible, masked by the puppet, a wide range of population is willing to participate. Any "mistakes" may be attributed to the puppet, as well as the feelings and thoughts expressed.

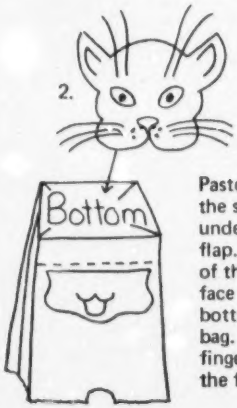
Though it allows for great freedom and creativity and is a superb vehicle for language arts, puppetry is an art itself. Some command of technique is needed if the audience's imagination is to give life to the inscrutable puppet.

Some Paper Bag Puppets

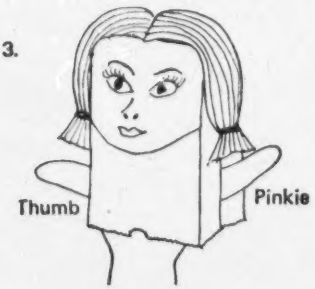
Stand-up/Square Bottom Lunch Bags

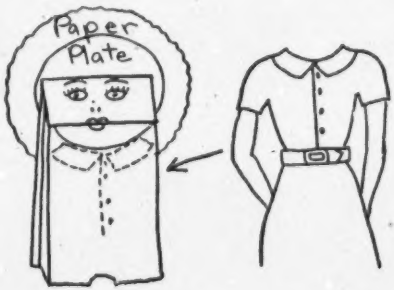
crayons; magic-markers; all kinds of paper, scissors, and glue; felt or wool; any other materials; or any combination imaginable.

1. Fist in bag. Middle finger may be tongue, making mouth move.



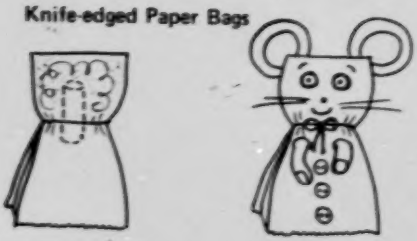
Paste the chin on the side of the bag under the bottom flap. Paste the top of the puppet's face on the bottom of the bag. Bend four fingers to fit in the folded flap.





Paste a paper body on the puppet's head.

Knife-edged Paper Bags



Stuff head with crushed paper. Insert tagboard tube for index finger. Put thumb and middle finger through holes in the front of bag.

Fist Puppets

The bare hand may be used, with features painted on by magic-marker or equivalent. If gloves are used, the features may be applied in any media.

Some Stick Puppets

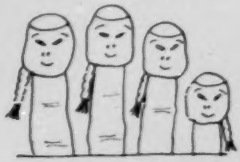
Oaktag and sticks are usually used, but even a light doll or other type puppet may be supported by a stick. The puppet may be one-piece, or arms and/or legs may be attached with paper clasps and thin rods attached to the limbs to make them move. Every front-facing puppet should have a back. Every side-facing puppet should have two sides and be able to travel in either direction. The puppet may be extremely simple or complex, depending upon the ability of the puppeteer.

Finger Puppets

May be constructed in many ways of many things.

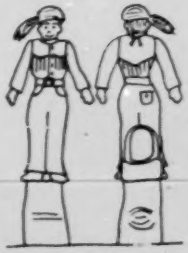
Pointing up!

bare fingers



scooped-out small potatoes

peanut shells



paper

felt (The back of the hand faces the audience and characters not performing disappear into the palm of the hand.)

Pointing down!

With glove.

Spider – dark glove.

Sew face on back of glove. Add skirt and color buttons, shoes, and cuffs.

Felt head, on middle finger. Stuff nose. Remaining fingers legs. Could add saddle.

Finger Puppets (continued)

Paper or tag board. Elastic at waist of pants or skirt should hold top of puppet in place.

Stuff head, body, and toes with soft paper toweling. Front of pants are attached to body. Insert fingers through back of pants to manipulate the feet. Stuffed cloth body may have skirt, and bare fingers are legs and feet with fingertips painted as shoes.

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1. Pipe cleaners.

2. Crepe paper over tube, and wire to fasten to pipe-cleaner body.

3. Stuff and cover body with crepe paper.

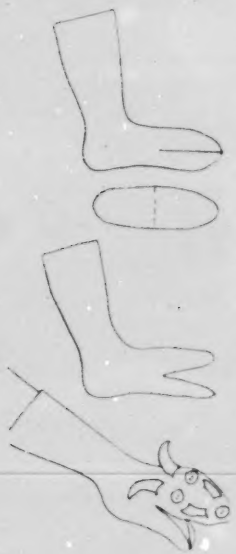
4. Costume.

5. Put fingers through round pipe cleaner and then through pants. Shoes can be made and put on fingertips.

Bend ring-finger back.

Draw features on the back of the hand. Color tips of the first two fingers for shoes. Attach clothing of paper or material with sticky tape. Attach hair to wrist.

Sock Puppets



Slit sock

Cut a slit.

Cut fabric to fit the opening.

Sew fabric to sock to form the inside of the mouth.

Decorate as desired.

Unslit sock

Cut an oval shape from tagboard and fold in middle.

Insert tagboard in sock with the ends all the way to the toe. Push tip of toe inward to fold in tagboard. Glue or stitch in place. Put hand above and thumb below to work mouth.

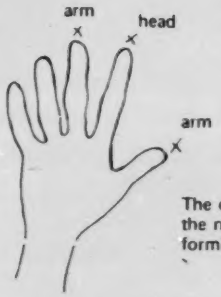
Put hand in toe and thumb in heel. Sole of sock is mouth.

Stuffed sock

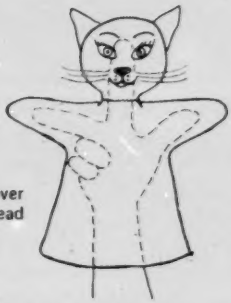
Make same. Swing toe of sock over head without cutting to form hat.

Stuff heel. Insert tube for finger. Cut off toe to make arms, or use bare fingers as arms through slits.

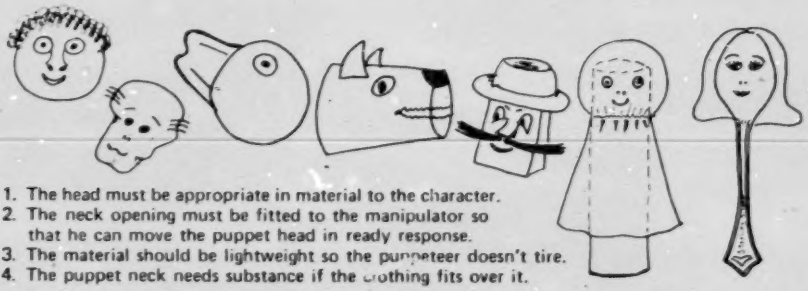
Hand Puppets



The costume may connect under the head, over the neck of the puppet, or attached to the head forming one piece.



The head may be: a ball, clay, a potato or other vegetable, a toilet-soap box or other boxes, sponge, paper, cloth, papier-mache, tubing, sawdust, and paste, kitchen tools (spoon, potato masher, gourds, styrofoam, a balloon, dividers of egg cartons). Animal features: wood, plaster, etc.

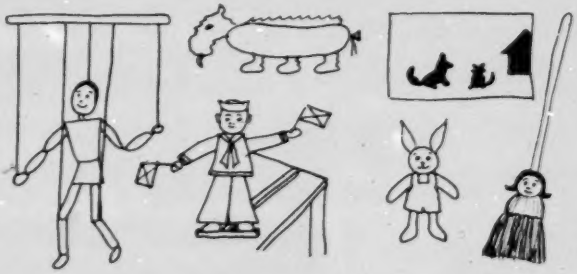


1. The head must be appropriate in material to the character.
2. The neck opening must be fitted to the manipulator so that he can move the puppet head in ready response.
3. The material should be lightweight so the puppeteer doesn't tire.
4. The puppet neck needs substance if the clothing fits over it.

The puppet body must fit the puppeteer's hand and the puppet head. It must be lightweight and the material must suit the character. Padding, stuffing, or wiring may be used if desired to give the body substance. A wad of tissue clutched between the two bent fingers helps.

Other Puppets

Marionettes
Balloon
Broom
Shadow
Rod
Doll



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FILMS

Loon's Necklace—Color; 11 minutes; 16 mm; sound; distributed by Encyclopaedia Britannica Educational Corporation.
Dramatizes a legend of the British Columbia Indians, using authentic wooden masks worn by silent actors against impressionistic scenery and with appropriate music the story of why the blind old medicine man conferred his magic necklace on the loon as told by a narrator.

Making a Mask—Color; 6 minutes; 16 mm.; sound; distributed by International Film Bureau.
Shows how to make two kinds of masks—tie on and slip over—out of wet paper and paste.

NEW BOOKS TO EXPLORE

Value Exploration through Role-Playing by Robert C. Hawley, ERA Press, (Box 767, Amherst, MA), 1974.

Popular Plays for Classroom Reading. Plays, Inc. (8 Arlington St., Boston, MA), 1974.

Creative Dramatics for the Classroom Teacher by Ruth Beall Heinig and Lyda Stillwell, Prentice-Hall, 1974.

Creative Dramatics as a Classroom Teaching Technique

Harriet W. Ehrlich

"Motives for learning must be kept from going passive in an age of spectatorship."[1]

Creative dramatics is informal drama. No scripts are used. It is not created for an audience. It is an immediate experience for the child who supplies the thoughts, words and actions. Creative dramatics is an art form. It is always led by a trained teacher. This is the difference between dramatic play and creative dramatics. Research by Sara Smilansky of H. Szold Institute for Research, Jerusalem University, working with socially disadvantaged immigrant children verifies the effectiveness of teacher intervention. She says, referring to socio-drama play skills that "perhaps they cannot be learned without an adult." She notes the improvements of verbalization patterns during play and notes that socio-dramatic play forces the child to draw on his resources and utilize them.[2]

Objectives

Piaget suggests that the development of language is dependent on the symbolic function of play. "Play pretend" is an activity in which all children participate and enjoy. We are aware that *teaching* and *learning* are not synonymous. "To know by heart is not to know."

Creative dramatics, when it is used as a teaching tool, is both a cognitive and affective technique. It provides opportunities for auditory, visual motor and verbal activities. Problem solving (inductive and deductive thinking) is encouraged. Stress is put on classifying, fact sorting, sequential conceptualization, spatial concepts and most important decision making (problem solving). Creative dramatics techniques reinforce teaching and learning in language arts, social studies, science and math.

The children in classrooms taught by creative dramatics teachers are provided with learning situations which enable them to use their imaginations. Teachers are encouraged to consider the child as a total being—emotional, social and intellectual. Teachers provide situations to expand verbal and cognitive capacities so that vocabularies grow and independent thinking is encouraged. Creative dramatics should broaden total classroom communication in the following ways:

Social Growth. Creative dramatics provides the chance to work with other children and receive peer recognition. For

1. Bruner, J., *Process of Education*, Random House, 1960.
2. Smilansky, Sara, *The Effects of Socio Dramatic Play on Disadvantaged Pre-School Children*, John Wiley & Sons, 1968.

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many slow learners this taste of success is a unique, ego-strengthening experience. Children must learn to defer (it's mandatory to take turns); children must make choices and seek alternatives when they dramatize a story. Through role playing, the participants develop insight into themselves and others.

Academic. Creative dramatics offers exposure to and involvement with literature and allied arts. Activities have been developed to help remedy skill deficiencies and to teach word analysis and study skills through dramatic games. Our aim is to make social studies and black history more meaningful. Research is part of preparation for dramatization so that children are motivated to read independently. When children's interest level is high and there is high involvement, children are ready to learn to learn.

Techniques

Since creative drama is an art form it is necessary to establish a sequence of teaching in order to provide children an opportunity to master dramatic technique, to become aware of their senses, to be able to concentrate and to encourage imaginations. Once children have these competencies they move rapidly to verbalization and independent group work.

We begin with pantomime. Moffet says, "Non-verbal communication provides the best pathway to speech."[3] We explore how many things we can "say" without talking. It is important for teachers to be aware of their own non-verbal communication. A pat on the head, a smile, an arm around a shoulder "speak" in no uncertain terms to children. We all flourish when we are appreciated. A creative dramatics teacher is encouraged to be honest with pupils but to recognize and build on the child's strengths.

Sequence: "There is nothing in the intellect that was not first in the senses."[4]

Objectives

1. *Sense Memory Improvisations.* We perceive the world through our senses. The importance of listening and seeing has constantly been stressed in learning to read. Our beginning improvisations include sound discrimination, strengthening visual awareness and exploring the sense of touch, smell and taste.

2. *Emotions.* It is important for children to be aware of their feelings (to learn that these feelings have names). Children get insights into themselves and others through trying on roles. They discover that there are *alternatives.* Children are encouraged to find appropriate ways to deal with feelings. Creative dramatics provides a controlled environment where children may safely express strong emotions. Expressing emotions is directly related to drama because our feelings dictate how we think, move and speak.

3. *Characterization.* How are all people alike; how do they differ? Depending on grade level, this leads from physical differences to religious, national, ethnic customs and also to discussing and analyzing literary characters as well as real people. Our improvisations are a study of human beings and their institutions in real life and books.

4. *Dialogue.* When concentration is achieved and imaginations are at work, dialogue is introduced. We want to develop the child's confidence to express thoughts. Creative dramatics offers, indirectly, many

3. Moffet, J., *A Student Centered Language Arts Curriculum.* Houghton Mifflin, 1968.

4. Ancient Axiom: "Nibilest in intellecta quod pruis non ferit in sensa.

such opportunities to talk, to plan, to discuss scenes and to respond to materials presented. Children express their own ideas and evaluate scenes after they've been done. The actual improvisations provide limitless situations for dialogue.

5. *Story Dramatization.* Children are now ready to dramatize the whole body of literature—to act out stories they've written, to create stories in small groups, to hear stories told or read to them and choose the story they like best, to dramatize. Here are some general rules to follow:

1. In the beginning use the *entire* group until everyone is comfortable. Begin *each* session with *group* activities. Use either a game,[5] relaxing exercise or group improvisation.
2. Ask specific questions to focus thinking; e.g., Which *one* gift did you like best?
3. Build a mood verbally or with music.
4. Stress inductive thinking rather than giving information.
5. Set the scene; define the playing space and entrances and be sure the "who," "where," "what" have been established.
6. Play in small units; do not try to do a whole story at once.
7. Allow groups of children to "try on a role" simultaneously.
8. Say, "Begin" when everyone is ready (really pretending). Do not allow a scene to continue if children are not concentrating. Ask children to draw a concentration box around themselves. No one can see out and no one can see in. This is our Pretend Box. Say, "End" or "Cut" to stop when scene is finished.
9. Evaluate and praise after scene is played. It is helpful to use a character's name rather than a child's; e.g. The *King* did not walk in a regal manner.

Activities

The following activities have been selected to illustrate the techniques described in this article. Most of these activities are in the *Creative Dramatics Handbook*.[6] The following sense awareness activities are helpful:

"*Wash Hands*" (whole group). Focus: Senses, sequential thinking and building vocabulary of descriptive words. *Exercise:* It is almost dinner time. You have been pasting a picture. How do your hands feel? (list responses). In order to wash your hands, which of your senses will you use to pretend with? (list answers). What will you *feel* first? Many children say "the water." Teacher says, "You must be magic; you stand at the sink and say hokus pokus and water flows." This focuses thinking on sequence. Before we draw our pretend box the teacher asks, "How does wet soap feel?" (list words). Scene is enacted. The entire group is then asked how many of them left the water running: Whose hands are still wet? Note: Do not single out one person. Re-do the scene and note how sequence and attention to details have improved. *Follow-up:* Another improvisation using sequence: pasting a picture on a sheet of paper.

"*Fruit Bowl*" (whole group). Focus: Sense awareness concept that things have shape, size, weight, texture. Opportunity to classify (What is fruit?) and introduce the class to observing and evaluating. *Exercise:* Divide the class in half. Explain that each group will have a chance to act the scene. The group who is not acting is

5. Harris, Frank, *Games.* Eastern Cooperative Recreation School, 1972.

6. Published by School Dist. of Phila., Dept. of Early Childhood, 1971; also in press ERIC/NCTE.

going to watch very carefully and then tell the actors what they have observed. Right in front of you is a magic fruit bowl. You may choose your favorite fruit and eat it. How will the people watching you know what fruit you are eating? In this discussion the concept of shape, size, etc. should come from the children. Broaden thinking by asking, "How many different ways can you eat an orange?" Show us. Draw the magic pretend box and say, "Begin." Then offer the fruit. Stress that this is not a guessing game. The audience must not call out the answers; they must watch carefully and explain *how* they knew what fruit was being eaten. Evaluate the activity; reverse roles of actors and watchers. At the conclusion, list fruits on board and then ask for additional fruits. *Follow-up:* Classification of other things (e.g., food, toys). Improvisation based on use of objects of different sizes, weights and shapes. Pass a pretend ball around a circle and change its weight and size. (e.g., tiny, huge, heavy, light).

Arrow Story[7] (for entire class). Focus: Listening. Make an arrow of construction paper. Discuss the use of the volume dial on a radio stressing loud and soft. Tell the children you are going to tell them a story and that they will supply the sounds. The arrow will tell them how loud or soft the sound should be. (The Arrow is the CONTROL). Let the children practice obeying the arrow before you tell the story. Then tell a story which has lots of sounds in it—a trip to the zoo, a visit to a farm, a walk in the woods are good themes. *Follow-up.* The children write their own arrow stories.

Emotions

Report Card (6-12 children). Focus: How our feelings change, how we look and move, how different people react to the same situation. *Exercise:* Establish "where" (classroom), "when" (end of school day), "who" (you) and "what" (pick up your report card, read it and walk home).

The first time the scene is played the child receives a terrible report card; the second time the child receives a wonderful report card. Play the two scenes without comment. After both scenes have been played, discuss the differences. Ask children to tell what differences they observed between first and second scene. Discuss this until children are aware that our feelings change how we move and look. *Follow-up:* Discussion of other times you've been happy or sad. What other feelings do people have? (list and discuss emotions). Have children write about a feeling. Younger children can draw pictures and write an experience story. A collection of pictures showing feelings is a fine starting place to stimulate improvisations.[8] The teacher shows a picture and asks, "What do you think this child is feeling?" Can you create a scene (or write a story) to show us what happened to make the person angry?

Characterization

Drinking (whole group). Focus: Thinking, feeling and moving as someone else. Assign a simple act such as drinking something. *Exercise:* "Drinking" as different characters: 1) *You* are thirsty; drink a glass of water; 2) A hideous gnome or witch who drinks a magic potion which changes him/her into a prince or princess; 3) Choose a story book character with whom the group is familiar and allow children to perform a simple act as that character.

7. Way, Brian, *Development through Drama*, Humanities Press, 1966. p. 29.

8. Moods & Emotions. Teaching Picture Packet. Cook Publishing Co., 1970.

Walks (for groups). Focus: Characterization, total body involvement. *Exercise:* Walk like a strong man, giant, princess. Be sure to supply: "Who," "Where" and "What."

Additional Exercises (groups):

1. "Waiting for a Bus." Each person creates a character. Teacher establishes the "where" and "when."
2. Animal improvisations are excellent for children after a trip to the zoo.[9]

Dialogue (whole group). Focus: Speaking; allowing children to talk at once is a good way to begin dialogue. *Exercise:* Market Place—one half the group are sellers; one half are the buyers. It's market day and the sellers are setting up their stalls. This can be adapted for Mexico, colonial times, etc. A discussion of what people will be selling starts the activity. The competition is very keen, so sellers call out and extol their goods. Remind children they must not only know what they are buying or selling but *who* they are. A sudden shower can end the scene. After the scene is played, the sellers discuss what sort of people visited their stalls.

Roles may now be reversed for a second playing. This improvisation lends itself to many learning experiences depending on the age of the children. One classroom set the time in early America before money was in use and they bartered for their purchases. One group who were studying the farm listed all the homemade foods and articles that they could bring in to sell. A fifth grade teacher used this improvisation as motivation to discuss money, profits, supply and demand. Before you start the improvisation be sure to allow children to "set the scene." Desks can be used for stalls.

Follow-up: Children work in pairs (whole group), and:

1. Quarrel about price of article.
2. Try to return an article that was damaged.
3. Seller says that money is counterfeit.
4. A customer wants to exchange an article.
5. A customer describes an article for seller to order or make.

The teacher is now ready to let children work in small groups and choose situations which have relevance.

Story Dramatization

Choose a story or poem that has literary merit, that you like and that fits the interests and capabilities of the children. Tell it if you know it well enough.[10] The story should be "yours." You should be so familiar with it that you can visualize it scene by scene. Analyze its dramatic possibilities and do research if necessary. First stories should not be long and complicated. It is possible to play only part of the story. Always begin with group activities. Allow all the children to try on the various roles. An example would be: Everyone is Papa Bear tasting the hot porridge in "Goldilocks and the Three Bears." After the story has been explored the various scenes can be played by groups of children. At conclusion of playing there should be an evaluation period. Some questions to ask: 1) Did everyone stay in character? 2) Did we understand the story? 3) Did we solve the problem? 4) Did the scene have a beginning, middle and end? 5) Did the scene move? Did we spend too much time on something unimportant and leave something out? 6) Did we work as a team?

9. Spolin, Viola, *Improvisations for the Theatre*, Northwestern University Press, 1963. p. 262.

10. Sawyer, Ruth, *The Way of the Story Teller*, Viking Press, 1962.

7) How can this scene be improved?

Criteria for choosing a story and the elements needed to make a good play are clearly presented by Nellie McCaslin's *Creative Dramatics in the Classroom.*[11]

Suggested stories to dramatize for young children: nursery rhymes; Aesop's Fables; fairy tales; also, *Caps for Sale* by Louis Slobodkin; *Come Play with Me* by Marie Ets; *John Henry* and *Snowy Day* by John Keats; *Andy and the Lion* by James Dougherty.

For older children: myths (e.g., *Pandora, Theseus*); fables e.g., *Androcles and the Lion*); stories of heroes and heroines (e.g., *Runaway Slave* by Ann McGovern); poetry (e.g., *The Pied Piper of Hamelin* by R. Browning).

Language Arts Activities

Concurrently with teaching creative dramatic techniques language arts activities are used.

Antonyms. Focus: To provide an opportunity to extend recognition of words that are opposites. Teacher asks, "If I say yes, what would you give as an opposite?"

In this activity you will receive a card with a word or picture on it. When called on, you will act out the word. Someone in the room has the opposite word on his card. When you are finished acting your word this other person who has the card with the opposite will act out his word. Then someone in the audience will guess both words (which will be recorded on chalk board by the child who answers or the teacher). Choose words that lend themselves to action. In the course of this activity hopefully you will get synonyms which you accept and record. Other activities have been developed for acting out initial consonants, blends, "er" agent words, homonyms and multiple word meanings.

Implications

Creative dramatics can be used as a teaching tool in the classroom by teachers as an adjunct to the regular instructional format. Although sensitive instruments designed to measure the more complex goals of the program have yet to be developed, current evaluation revealed that pupils taught by creative dramatics teachers "made more high-level, extended and spontaneous contributions in their classrooms than pupils in comparison classrooms."[12]

"The 1972-73 evaluation of the Staff Development workshops showed careful planning and virtually flawless execution. The enthusiasm, attentiveness, and involvement of the participants were rated excellent during all observations. Teacher attendance at workshops averaged seventy-seven per cent. Observation visits made to creative dramatics *classrooms* indicated that teachers were incorporating the Creative Dramatics techniques into their teaching behaviors. The enthusiasm, attentiveness, and involvement of the *children* during the creative dramatics lessons were rated excellent during all observations."[13]

With enthusiasm, attentiveness and involvement it can be said that our staff has developed a climate for learning as well as new classroom teaching techniques.

11. McCaslin, Nellie, *Creative Dramatics in the Classroom*, McKay Co., 1972.

12. M.A.C.I Interaction Analysis. Honigman, F. Administered by Dept. of Research, Franklin Institute of Phil., 1968-69.

13. Evaluation of Title I ESEA Project. Office of Research & Evaluation. School District of Philadelphia., 1973.

Dramakinetics—An Approach in Creative Expression

Sister Jannita Marie

Some children can express themselves very creatively in writing, others in speaking, and still others in drawing. There are many others who are not gifted in any of these areas. All children do have one common element of expression, their bodies. Dramakinetics can be a physical channel for this type of expression.

Dramakinetics (free and imitative play in speech and movement) provides the ordinary classroom teacher, having no previous professional preparation in movement education or creative dramatics, with sequential content for the basic teaching of dramatic movement. The purpose of Dramakinetics is to teach fundamental movement skills as they apply to creative dramatics. Some of the values of Dramakinetics are:

To provide many opportunities throughout the curriculum for the correlation of Dramakinetics with other subjects such as science, mathematics, art, music, and the language arts.

To afford the child many opportunities for problem-solving by facilitating tasks of exploration and discovery.

To encourage children to express themselves, to release inner feelings, and to be stimulated to try original ideas.

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To increase the child's power of attention and concentration for other academic subjects.

To provide activities which stimulate self-expression, bodily movement, and creative imagination.

To strengthen the child's desire for self-enhancement and self-control through the development of movement and speech, necessary for other school undertakings and competitive games.

To guide and foster opportunities for growth in group participation: awareness, cooperation, leadership, and social consciousness.

There are also skills that are a part of Dramakinetics:

1. Development of a well-coordinated body
   a. Agility and flexibility in bodily movement
   b. Variation of locomotor and non-locomotor skills
   c. Control of speed—fast, slow, medium
   d. Control of direction—forward, backward, sideward
   e. Control of force—heavy, light, jerky, hard, soft, rhythmic
   f. Control of relationship—posture and body movements to physical and emotional changes: alone, with a partner, or with a team

2. Fluency of oral communication of ideas
   a. Speaking clearly, directly, and confidently
   b. Varying tone and sound according to emotional changes
   c. Keeping dialogue moving
   d. Expressing own interpretation

3. Ability to exercise creative imagination
   a. Resourcefulness in quick thinking

b. Independence in self-expression
c. Originality in interpretation
d. Avoidance of stereotyping
e. Awareness of the use of all senses

4. Ability to cooperate with the group
   a. Sensing the thoughts and feelings of others
   b. Working together
   c. Getting along with the group
   d. Exerting acceptable leadership

If Dramakinetics is to function properly, it must do so within a creative environment. The role of the teacher in any creative process is to stimulate activities and to create situations in which the children are free to explore and discover. A major responsibility of the teacher is to develop and maintain a classroom in which security, understanding, and mutual respect are an important part of the child's culture, in which creativity is fostered.

The environment needs to be cheerful, colorful, and challenging, stimulating curiosity and inviting experimentation but always in a supportive fashion. Tables, chairs, and individual desks need to be movable to insure individual movement and group effectiveness. Sometimes the teacher has available the gymnasium or a large room in which to teach Dramakinetics.

Dramakinetics begins with the child's own natural and rhythmic movements and interests. In the child's everyday life there are many opportunities to participate in activities which require entire bodily action. Sometimes teachers take for granted such basic motions as swinging, walking, stretching, galloping, twisting, skipping, and turning. Dramakinetics calls for a sequential and progressive development of the child's skills and abilities.

THEME I BODY AWARENESS

Every child realizes that a body is made up of various parts. But often children are not aware that each part individually, in parts, or as a whole can convey emotions and feelings. Children find out that twisting their fingers, shaking their toes, bouncing their heels, wiggling their shoulders, or turning their head expresses emotions or ideas. The exercise of body awareness is basic to the development of a flexible posture and fluidity in the performance of more complex skills. Some sample activities are:

1. Children explore the many ways their fingers move.
   Teacher: "Now move them very quickly . . . very slowly . . . very, very slowly. Pretend you are playing the piano, typing, tying your shoes. Show you are angry, joyful. Imagine you have just touched something sticky, very hot."
   Proceed to other parts of the body: arms, head, feet, shoulders.
2. Teacher plays music to accompany movement of the various parts of the body.
3. Teacher directs pupils to use any part of their bodies for these non-locomotor skills: swing, stretch, push, pull, dodge, twist, strike, shake, bounce.
4. Teacher devises imaginary situations:
   Striking as if fighting with another, knocking at a locked door.
   Shaking as if cleaning a dust mop, quivering like a bowl of jelly, dancing like a Hula dancer.
   Bouncing as if a playful ball, a spring on a bed, a yo-yo on a string.

THEME II LOCOMOTOR SKILLS

In the above-mentioned non-locomotor skills the child remains on one spot in space; for the locomotor skills he propels his body through space by walking, running, hopping, jumping, and leaping. Often primary children have difficulty in performing these skills. The teacher should provide more exercises if the group needs them. Some varied exercises that can be employed are:

1. Ask each child to demonstrate a locomotor skill as he leaves his seat and comes to the front of the room.
2. Combine locomotor skills:

creep–walk
run–hop
leap–gallop
skip–jump–run
walk–run–gallop, etc.

3. Tell children to change their direction while performing locomotor skills. Sometimes they move backward, frontward, sideward, and around. Sometimes they can move up and down.

4. Direct children to experience different qualities in movement:
Walk or run or skip in a smooth, jerky, stiff, loose, heavy, soft, booming way.

THEME III PANTOMIME

When the children are aware and flexible in the use of the various parts of their bodies they are ready for pantomime. Pantomime involves soundless gestures a person performs as he depicts a person, animal, or thing.

Children naturally have a love for and interest in animals. They play with them, feed them, and many times talk to them. Because of this already established interest and knowledge, dramatic imitation should begin with the animals.

It is also essential that the teacher provide pictures, filmstrips, books, field trips, and/or movies to help the children develop the power of critical observation which is necessary for the following imitative activities:

1. Children imitate the various positions or movements of their animals or the animals in pictures, filmstrips, and movies.

Grasshopper jumping	Cat stealthily walking
Butterfly fluttering	Bird gliding
Worm squirming	Horse galloping
Squirrel scampering	Elephant's trunk swinging
Dog scratching	Kangaroo bouncing
Frog lurching	Chick strutting, pecking
Rabbit hopping	Duck waddling

2. Children imitate the various sounds of the animals:

Grasshopper sizzing	Frog croaking
Dog barking	Snake hissing
Cat meowing	Chick pecking
Bird crowing	Duck quacking
Horse neighing	Elephant grunting

3. Music can be played; children select animals which could easily move to the music. Music selections can be:
Pictures at an Exhibition, Moussorgsky (chicks); "Dance of the Little Swans," *Swan Lake*, Tchaikovsky *Comedians*, Kabalevsky (bears, dogs)

4. The following poems may be read for dramatic play:

"Cat" by Dorothy Baruch
"Cat" by Mary Britton Miller
"Mrs. Peck-Pigeon" by Eleanor Farjeon
"Rabbits" by Dorothy Baruch
"Kangaroos" by Aileen Fisher
"Sunning" by James S. Tippett
"Grandfather Frog" by Louise Seaman Bechtel

In nature children also find enjoyment and are sensitive to the world outside themselves. The teacher should help the children discover the rhythmic movement in the growth of plants and variety in the structure of trees and flowers.

THEME IV CHARACTERIZATION

When these skills have been adequately developed, the children should be able to express themselves freely and confidently in rhythmic movement and should now be ready for characterization. To characterize means to create a person or thing different from oneself. When children characterize, they take on a new role. The beginning experience should be limited to creating one or two characterizations. Characterizations should be:

1. Well-defined and essentially true.
2. Involved in a situation which appeals to children.
3. Far removed from a child in age, appearance, and behavior.

In guiding young children through the study of characterization, the teacher

should again emphasize the *need for observation.* The basic mode is to watch people and then to act out particular movement and speech.

1. Children discuss characteristics and identifying gestures and possible voice tones of role-characters:

Kings	Pirates
Queens	Cowboys
Giants	Show People (carnival, circus)
Elves	
Clowns	Witches
	Ghosts

2. Teacher uses music for characterization:

Out of Doors Suite, Bartok (giants)
Music for the Theatre, Copland (giants)
Midsummer Night's Dream, Mendelssohn (fairies, elves)
The Miraculous Mandarin, Bartok (witches)
The Red Pony, Copland (clowns)

THEME V TOGETHERNESS

In most of the activities in drama and movement, children do not move alone in space. They form relationships with other children. They naturally move with someone, overcome obstacles, talk and organize with others. Children must have experiences where they adapt activities to performance with or in opposition to a partner, and then to a small group. When working with a partner, the child may imitate the other's speech and movement patterns, oppose the other's pattern, or each may do an individual pattern, but relate it to that of the other.

1. Children individually, then in groups, form the following figures, using parts or the whole of their bodies:

circles	straight lines
triangles	crooked lines
squares	angles

2. Mirror Image: played by having two children—one, a pretend mirror and the other, looking into the pretend mirror.
   a. Teacher suggests level changes (low, medium, high) while playing Mirror Image.
   b. Teacher suggests non-locomotor motions, various animals, and role-characters.

Balancing, too, involves the working with a partner or a group in Dramakinetics.

1. Children individually, then with partners, explore various parts of their bodies to use in balancing an object.
2. While balancing an object, music is played and children try to move to the music while balancing object or objects.

THEME VI DIALOGUE

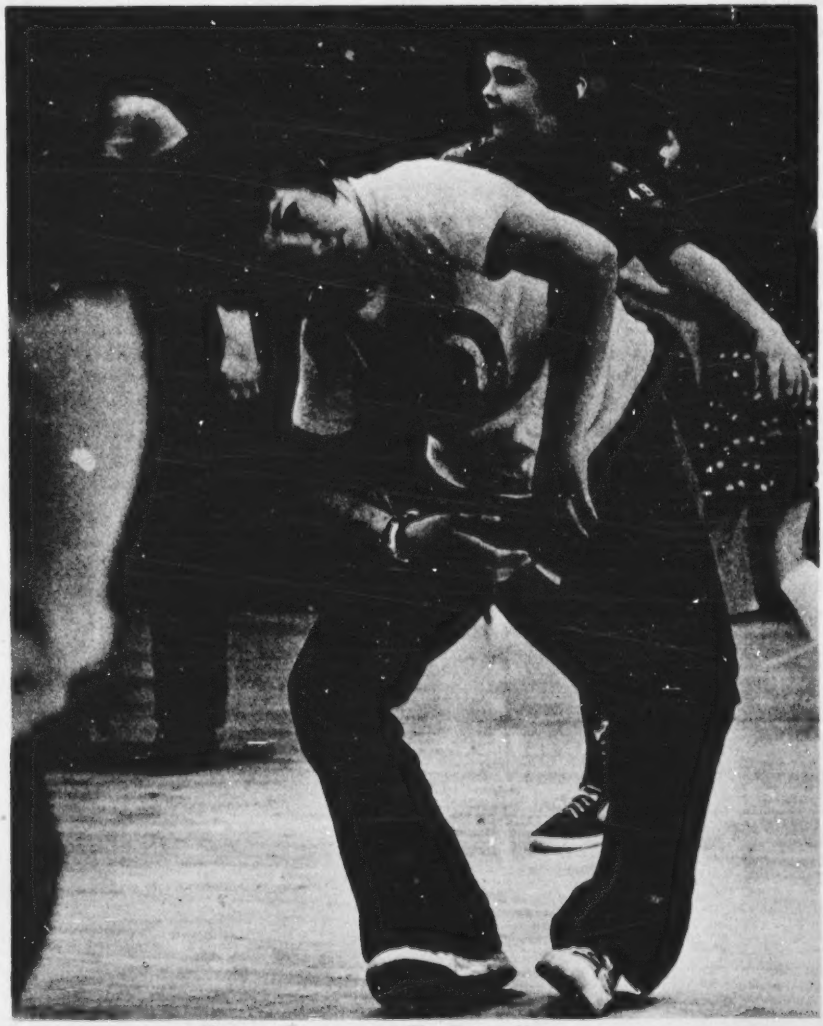
Having experienced many opportunities in moving with others, the children should have developed an informal, friendly attitude toward one another. Once this relationship is established, they are now ready for dialogue, a conversation between two or more persons.

1. Children make up dialogue in the following sample situations:
   a. Three children are fishing. They finally catch something. They try to guess what is at the end of the line.
   b. A child keeps trying to guess the birthday present his father bought.
   c. A child is talking to a friend on the telephone about Christmas presents.
2. Puppets could be made in art class and children create original story.

THEME VII CREATIVE HAPPENINGS

When the children will have cultivated more active imaginations and better coordinated bodies, all the necessary basic movement and speech skills can now be used throughout the rest of the year for the following kinds of creative imaginative activities:

1. Sense Impressions:
   Children move according to their own feeling and interpretation of these phrases:



Photograph courtesy of *The Detroit News*

Hearing—a sudden gun shot, soft scratching at the door

Smelling—burning rubber, pie cooking in the oven

Feeling—the brushing of a feather, an ice cube melting in your hand, the heat of a hot stove

Tasting—a spoonful of bitter medicine, a glass of pure lemon

2. Imaginary Situations:
Children initiate their own movement and speech patterns:

PLACE	Pretzelville
CHARACTERS	Pretzels—all different sizes and shapes
PLOT	All the pretzels in Pretzelville are coming together to try to

	invent a new kind of pretzel. They have some dough and are trying out various shapes. Finally, they discover the shape they want.
PLACE	Candyland
CHARACTERS	Licorice, Lollipops, Peppermint Sticks, Sugar Plums, Jelly Beans, Gum Drops
PLOT	All the characters of Candyland are having a discussion on which of them the children like best. The Licorice thinks he is best liked because he stays longer in the child's mouth. Jelly Bean thinks he is the best because he is so juicy, etc.

3. Objects:
   The teacher may say the word or have an actual example. You may require the children to do two things with the objects:
   a. Pretend they are the things they represent.
   b. Pretend the object could speak. What tonal quality would it possess? Speak accordingly.

   Some exercises lend themselves to individual and/or group interpretation.

Assorted Objects		*Instruments*
Hat	Pencil	Accordion
Clock	Ball	Tambourine
Train	Car	Drum
Airplane	Box	Sticks
Rubber Band	Key	Maraca
Spiral	Chair	
Toothpick	Rope	
Spring	Scarf	
Stick	Newspaper	

The reading of good literature can prove an excellent correlation for Dramakinetics. Because of the child's previous activities in Dramakinetics, the child should be able to enter into the pantomime, characterization, and dialogue of the story with imaginative skill and ease. When selecting a story to use in dramatic movement, the teacher should be sure that it possesses the necessary literary qualities. A good guide is Frances Clarke Sayers', *A Bounty of Books*, reprint from Compton's *Pictorial Encyclopedia*.

Dramakinetics lays the foundation for helping each child develop and grow in imagination and self-expression and become a well-balanced, happy and contributive personality.

For each child, the process of discovery will be different, and each child will formulate his/her own "dramatic movement" in the way that is right at that moment.

BOOKS THAT CONTAIN GREAT IDEAS!

Here are several books that are recommended to help you explore the possibilities for putting drama in your classroom. These books contain very specific ideas that you can easily put into effect.

Ehrlich, Harriet W. *Creative Dramatics Handbook*, The School District of Philadelphia, 1974.

Moffett, James A. *Student-Centered Language Arts Curriculum*, Houghton Mifflin, 1968.

Simon, Sidney, et al. *Values Clarification*, Hart, 1972.

Spolin, Viola. *Improvisations for the Theatre*, Northwestern University Press, 1963.

ERIC Clearinghouse on Reading and Communication Skills

Creative Drama in the Language Arts Program, or "Catch that crab before he finds a hole!"

Linda Reed

There is no crab, of course, because we are in an elementary classroom on a typical school day. Yet the fifth grader who is pretending to be at the beach actually sees that crab and carefully avoids a piece of moss-covered driftwood as she scurries after the elusive creature. Later, after the children let their crabs go, they will sit in the warm sand and listen to the sounds of the sea as their teacher recites Amy Lowell's poem, "Sea Shell."

These fifth graders are just beginning to experience the delights of creative drama. They are part of an inservice teacher education program at the University of Hawaii. Their teacher treats creative drama as a basic tool in the language arts program—"basic to oral language, to listening, to writing, even to reading. And literature. Drama makes literature live! It doesn't even stop with the language arts, but permeates the whole curriculum." ("Expanding the Child's World through Drama and Movement," by Eloise Hayes. *Childhood Education*, April 1971).

This enthusiasm for the use of drama in the teaching of the language arts has not been visible in education since the 1930s'. Drama again came to mean the reading and dramatization of such classics as "The Highwayman," "The Story of Pocahontas," or any of Grimm's fairy tales or Aesop's fables in the classroom or for the annual school play. But the 1966 Dartmouth Conference reintroduced teachers to the concept of drama as a vehicle for developing thought and language. Out of this conference came five publications which all language arts teachers should be familiar with: *Drama in the Classroom*, edited by Douglas Barnes [ED 020 177], John Dixon's *Growth through English* [ED 014 491], James Moffett's *Drama: What Is Happening* [ED 017 505], Herbert Muller's *The Uses of English* [ED 014 492], and Geoffrey Summerfield's *Creativity in English* [ED 021 831]. Each of these works suggests that participation in dramatic exercises allows children to develop or improve their ability to use language and to express themselves. The arguments behind the Dartmouth educators' support of drama in the classroom are discussed by Herbert Muller:

> Their initial argument was that such activities capitalize on the drama implicit in the nature of the classroom, the interplay between the teacher and the class and between the diverse members of the class. In making the classroom an ensemble, they liberate students from the constraints of self-consciousness; they can be especially helpful to students with low IQ's or limited vocabulary, and so constitute another argument for heterogeneous classes.

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> Above all, they realize the rich potentialities of drama—a primal activity, rooted in the ritual and play going far back in man's history, and in the dramatic play of children on their own. Today this is especially valuable as a supplement and corrective of an education that is predominantly verbal; the students learn by doing instead of merely reading about it. At the same time, they develop skills in the use of language, since they are both creators and actors of the drama. It is another means of developing and expressing creativity. And perhaps more than creative writing it widens and deepens the students' understanding of life and themselves as they improvise and act various roles, speak in both their own voice and the voice of others.

John Warren Stewig's article, "Creative Drama and Language Growth," reflects the thinking of the Dartmouth educators. Stewig justifies the use of drama as an integral part of elementary school language arts programs by pointing out the aspects of language growth which drama encourages: (1) drama will aid in vocabulary development by getting children involved with words—children will develop a sense of the adventure of words; (2) children will learn to use language more effectively as they learn more about paralanguage, extraverbal factors such as pitch, stress, and juncture which are crucial in communication; (3) children will learn about kinesics, the whole gamut of bodily and facial expressive actions which add so much meaning to oral language; and (4) children will gradually improve in their ability in spontaneous oral composition, the ability to compose in an impromptu or extemporaneous situation (*Elementary School Journal*, January 1972).

The renewed interest in creative dramatics that followed upon the Dartmouth Seminar sharpened the distinction between "theatre" and "drama." In *Dramatics and the Teaching of Literature* [see ED 028 165] James Hoetker discusses this difference:

> Theatre, to borrow Brian Way's definition, is "concerned with communication between actors and audience." . . . Drama, on the other hand, is "concerned with experience by the participants, irrespective of any function of communication to an audience." It involves such activities as improvisation, pantomime, dramatization of stories, role-playing, and the writing and acting out of plays by students in the classroom group. Theatre is an activity for the talented few; drama, like other games, can be engaged in by any normal person. Theatre calls for a director with highly specialized training; drama calls only for a good teacher who is willing to learn along with his students.

More has probably been said and written about the uses of "drama" in the English classroom since 1969, when Hoetker's paper was published, than had been said and written in the three or four decades covered by that review. Since then, more curriculum guides than ever have recommended dramatic activities and more English teachers than ever have experimented with role playing, improvisations, and dramatic games. Many teachers, like those below, have shared their ideas and methods with teachers of the language arts:

The stress in Eloise Hayes' program, which we have seen in action very briefly at the beginning of this article, is on individualization and on building the self-concept of each child.

In "A Short Story with Long Results," Norma F. Jackman discusses how the reading of a single short story, O'Henry's "After Twenty Years," led to debate, oral question and answer sessions, and dramatizations through which her sixth graders struggled to understand the motives behind the actions of the characters in the story (*Instructor*, March 1972).

In their article, "The Theatre of Creative Involvement: An Introduction to Drama for Children," Teri Kwal Gamble and Michael Wesley Gamble discuss a method of instruction that combines children's theatre and creative dramatics. The Theatre of Creative Involvement is divided into

three creative encounters: (1) actors transform a story or a poem into symbolic action through which the child becomes more aware of his world; (2) the actors take on the role of group leaders and work with the children in creating an original play; and (3) each group of children presents its original piece to the other participants and audience members (*The Speech Teacher*, January 1973).

Lois Le Bloch's dramatic approach to Edgar Lee Masters' *Spoon River Anthology* so completely intrigued her students that she made this experience a yearly happening. She discusses the detail of her students' production in "A *Spoon River* Experience" (*Illinois English Bulletin*, October 1971). Teachers who feel that the *Spoon River Anthology* is too advanced for their students might find many of the author's suggestions useful in working with dramatizing contemporary children's stories, such as *Charlotte's Web*, *A Wrinkle in Time*, or *Call It Courage*.

Finally, in "The Play *Is* the Thing," Rosemary Chase tells how she makes plays come alive for h[illegible]dents through the use of drama w[illegible]stumes, without lights, and witho[illegible]

> The play is th[illegible]ool for teaching, it is incompara[illegible] painlessly, even joyously, teach ma[illegible]e skills: reading, listening, reciting, [illegible]nd writing. Too often teachers lecture [illegible]class all period. Students long for the o[illegible]unity to participate, to get into the act. [illegible]ey will listen if they feel that they can contribute in their turn. (*Independent School Bulletin*, February 1972)

The ERIC system includes many additional documents which can serve as practical aids to elementary teachers—teachers who have just discovered the possibilities that creative drama offers and teachers who have long taught creative drama and who are looking for new ideas. The following works include practical aids, works that are both theoretical and practical, works that discuss creative drama from the standpoint of the teacher's development. These documents represent only a small percentage of the literature that has been indexed in the ERIC publications *Research in Education* (RIE) and *Current Index to Journals in Education* (CIJE) since 1969.

Practical Materials

Creative Dramatics Handbook. *By Harriet Ehrlich. Philadelphia, Pennsylvania: Office of Early Childhood Programs, School District of Philadelphia, 1971. [ED 077 018 EDRS Price: MF-$0.65 HC-$9.87 209p.].*

This handbook is a compilation of materials covered in the 18 twelve-week creative dramatics workshops conducted by the Office of Early Childhood Programs in Philadelphia from 1966 through 1971. The primary goal of the workshops is to introduce teachers to a new teaching tool for giving children opportunities to develop language skills, develop self-discipline, express strong feelings in a controlled environment, make decisions for themselves, learn to defer and plan ahead to realize that reality demands some temporary frustrations, and build self-esteem. *Editorial Note:* A second edition of this Handbook has been prepared and will be distributed exclusively by NCTE in Fall 1974. A bibliography is included. Approximately 200 pages. NCTE Stock Number 34457. $5.00 member price, $5.50 nonmember.

Descriptors: Creative Activities, Creative Dramatics, Elementary Education, Language Arts, Teaching Guides.

Children's Theatre: Drama, English. *By Ellen B. Davis. Miami, Florida: Dade County Public Schools, 1971. [ED 063 293*

EDRS Price: MF-$0.65 HC-$3.29 16p.].

A course in the production of plays for and with children for presentation at elementary schools is outlined. The course involves choosing the play and mounting the production. The performance objectives indicate the student will develop the necessary stage disciplines to perform as a member of a production unit, become acquainted with a child's world through examining nursery rhymes and children's stories, free the body and imagination through interpreting nursery rhymes and children's stories in mime form, contrast character stereotypes that are present in many children's stories, choose a play for production, and organize the production elements of a children's play.

Descriptors: Acting, Characterization (Literature), Creative Dramatics, Curriculum Guides, Dramatic Play, Elementary Schools.

Child Drama in Action: A Practical Manual for Teachers. *By Billi Tyas. New York: Drama Book Specialists, 1971. [ED 058 231 Not Available from EDRS; available from Drama Book Specialists, 150 West 52nd Street, New York, New York 10019 ($6.95) 120p.].*

This manual is designed for use by teachers engaged in dramatic work with their classes. The lesson plans and vocabulary are specifically suited to children in the primary grades, but they may also be used with older children who are inexperienced in this type of structured creative activity. The introduction to the book discusses the basic theory and goals of child drama, indicates its potency as a means of self-development for the child, gives valuable advice to the teacher, and sets forth some *do's* and *don't's*. Each of the 22 detailed lesson plans begins with a statement of the theme, a note on the particular aspect of the activity to be emphasized, and a list of needed materials. A list of suggested records to be used in the classes is given, and a recommended reading list for teachers is provided.

Descriptors: Creative Dramatics, Dramatic Play, Elementary School Students, Role Playing, Teacher Role.

Theoretical and Practical Materials

Oral Interpretation of Children's Literature. *By Henry A. Bamman, And Others. Dubuque, Iowa: William C Brown Company, 1971. [ED 064 750 Not Available from EDRS; available from William C. Brown Company, 135 South Locust Street, Dubuque, Iowa 52001 ($2.50) 129p.].*

This book provides teachers, children, and parents with knowledge about children's literature and the oral interpretation of it. The procedures, suggestions, and resources in the book are intended to develop oral interpretation skills in the young reader and to assist the adult reader in improving his own skills. The content is divided into five subject areas: (1) how to read orally; (2) how to interpret poetry orally; (3) how to handle choral speaking; (4) creative dramatics, including rhythmic activities, dramatization of literature, pantomime, puppetry, and play production; and (5) story telling.

Descriptors: Childrens Books, Creative Dramatics, Elementary Grades, Interpretive Reading, Story Telling.

Creative Drama in Schools. *By Gabriel Barnfield. New York: Hart Publishing Company, 1968. [ED 048 271 Not Available from EDRS; available from Hart Publishing Company, 510 Avenue of the Americas, New York, New York 10011 ($2.95 paperbound) 292p.].*

This book offers a perspective on creative drama, an art form akin to the spontaneous, imaginative painting produced by children, which frees the soul of the child to act naturally, give out unabashedly, and develop through such acting the realization of his own deep emotions. Critical of formal drama, which can inhibit and deaden the free expression of children, the

book recommends such forms of creative drama as straight mime, mime to music, imaginative movement, and heavy story-drama with invented dialogue—each of which allows the child to interpret in a personal way, to gain self-respect and confidence.

Descriptors: Creative Dramatics, Motion, Pantomime, Production Techniques, Self Expression.

Dramatics and the Teaching of Literature. *NCTE/ERIC Studies in the Teaching of English. By James Hoetker. Urbana, Illinois: National Council of Teachers of English and the ERIC Clearinghouse on the Teaching of English, 1969. [ED 028 165 Not available from EDRS; available from the National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801 (Stock No. 01401, $1.50) 79p.].*

This review of current uses of drama in the teaching of literature deals with drama that is "concerned with experience by the participants, irrespective of any function of communication to an audience." Chapters are devoted to (1) The British-influenced Dartmouth Seminar proposals emphasizing drama and oral language, (2) American reactions to recent British educational practices in language and literature, (3) Jennie Lee's official survey of drama in English schools, (4) research on psychodrama, creative dramatics, "theatre games," and other varieties of drama, (5) James Moffett's call for drama as the central activity in the English curriculum, (6) various ways drama has actually been used in the teaching of literature in American secondary schools, and (7) the contributions that dramatic approaches make to the student's comprehension of aesthetic, creative, and ethical aspects of literature.

Descriptors: Creative Dramatics, Elementary Education, English Instruction, Oral Expression, Role Playing.

Movement and Creative Drama for Children. *By Betty Lowndes. Boston, Massachusetts: Plays, Inc., 1971. [ED 049 235 Not Available from EDRS; available from Plays, Inc., 8 Arlington Street, Boston, Massachusetts 02116 ($5.95) 144p.].*

The relationships among improvisational movement, creative drama, "movement thinking," and motivation for learning in children are explored in this book. Chapters deal with (1) the meaning of movement and drama, (2) a clarification of the teacher's role and the capabilities of children, (3) sensory awareness activities, (4) body awareness—for example, breathing exercises and relaxation, (5) locomotion—walking, running, twirling, rolling and jumping, (6) creative movement, (7) mime—for example, facial expressions and partner work, and (8) "verbal drama" improvisations, including the use of masks and puppets.

Descriptors: Creative Dramatics, Creative Expression, Elementary Education, Motivation Techniques, Self Expression.

English through Drama: A Way of Teaching. *By Christopher Parry. New York: Cambridge University Press, 1972. [ED 070 085 Not Available from EDRS; available from Cambridge University Press, American Branch, 32 East 57th Street, New York, New York 10022 (14.95 cloth, $6.95 paperbound) 220p.].*

This book describes drama as a medium for effective English teaching. The author discusses his experiences while attempting to carry on a teaching approach, centered in dramatic activity, which had been developing in the Perse school in Cambridge, England, for nearly 50 years. Having learned English at the same school and in the same tradition, the author taught English through the classroom, drama workshop, and studio-theatre. He describes a two-year English program for eleven to thirteen year olds which could also be applied to other age groups and at other kinds of schools. The discussion of principles and techniques of teaching is illustrated by examples from pupils' written and

oral work. All the written work done by a representative child during two years in the school is reproduced in facsimile.

Descriptors: Dramatics, Junior High School, English Programs, Pantomime, Creative Writing.

Teacher-centered Materials

Commitment, Creativity, Challenge: We Are All Learning Together in the Process. *Atlanta, Georgia: Academy Theatre, Atlanta Public Schools, and Clark College, 1972. [ED 065 479 EDRS Price: MF-$0.65 HC-$3.29 47p.].*

Clark College, in cooperation with Academy Theatre and the Atlantic Public School System, developed a competency-based teacher education program for students interested in the performing arts as well as other disciplines. The program identifies desirable performance standards for teachers, evaluates the trainees' achievement of these performance levels, and observes the effect of the trainees' performance upon the public school students with whom they work. Ten undergraduates attend morning classes at the theatre and at the college, spend afternoons working as Urban Corps interns in supervised classes in elementary schools evolving theory out of direct experience, and engage in self-examination during workshops which further such learning aids as group dynamics, play creation, and role playing. Evaluation of the pilot course by teachers and principals working with students during the 1970-71 school year demonstrated that the competence of any teacher in any discipline for any age level can be greatly increased by an awareness of the use of dramatic technique, especially when supported by the classes and workshops already noted.

Descriptors: Dramatics, Group Dynamics, Performance Based Teacher Education, Role Playing, Teaching Techniques.

"How Does Drama Serve Thinking, Talking, and Writing?" *By Dorothy Heathcote. Elementary English, 47(December 1970): 1077-1081.*

Role playing can help in the processes of "creative work" and "coping work," both significant areas of experience in the developing person. A broad definition of educational drama is "role taking," either to understand a social situation more thoroughly or to experience imaginatively via identification in social situations. The most important aspect of role taking is that it is unpremeditated, unplanned, and therefore constantly surprising the individual into new awareness. It is therefore important that the teacher does not plan surprise out of the class work he may structure.

Descriptors: Creative Dramatics, Role Playing, Self Expression, Thought Processes, Role Perception.

"What Can Teachers Learn from Directors in the Performing Arts?" *By Dorothy I. Seaberg and Wanna M. Zinsmaster. The Elementary School Journal, 72(January 1972): 167-175.*

The authors interviewed fourteen directors—four choreographers, five play and stage directors, and five choral and orchestral conductors—to determine whether the actions unique to direction would yield clues that would help them identify and study artistic aspects of teaching. The interviews revealed that underlying types of actions, judgments, and decisions are mutual concerns of directors and teachers: for example, teachers as well as directors must envision and judge the effectiveness of the materials in advance of their use; the teachers, like the director, envision and develop an overall plan of action but find that as they work with the participants they must make changes; the teachers, like the director, must learn to relate to people in ways that fit them; and, much as the director sets the atmosphere for the performance, the teachers set the classroom tone through leadership and example.

Descriptors: Creative Teaching, Student Teacher Relationship, Teaching Skills, Teacher Education, Theater Arts.